



# Bulmer's

## POMAGNE CHAMPAGNE

*Made by the same process as Champagne*

## Cider



BY APPOINTMENT CIDER MAKERS  
TO THE LATE KING GEORGE VI  
H. P. BULMER & CO. LTD. HEREFORD.

### THE WHITE HOUSE PORTRUSH NORTHERN IRELAND

Sold direct  
by the yard.

Patterns from  
Desk 18

## IRISH TWEEDS

Northern Ireland is part of the  
United Kingdom—No Tariff Barrier.

## STATE EXPRESS

# 555

## Cigarettes



TRADE MARK  
**A word in any season—**  
*Bass*

## ROYAL EXCHANGE ASSURANCE

INCORPORATED A.D. 1720

HEAD OFFICE: ROYAL EXCHANGE, LONDON.

## McVITIE & PRICE

*Makers of Finest Quality Biscuits*

EDINBURGH

LONDON

MANCHESTER

By Appointment Purveyors of Cognac Brandy to the late King George VI

## COURVOISIER

### COGNAC

*The Brandy of Napoleon*

★★★ VSOP

## VAPEX

*For head colds*

B-R-E-A-T-H-E  
THE VAPOUR  
from the handy  
POCKET INHALER

of all chemists

USE VAPEX AND BREATHE FREELY

BY APPOINTMENT SANITARY POLISH MANUFACTURERS  
TO THE LATE KING GEORGE VI.

## RONUK

## POLISHES



**B.O.A.C.**  
takes good  
care of you  
to 51 countries  
on all  
six continents

The world is vast indeed. But measured in B.O.A.C. flying hours you forget old-fashioned ideas about distance and arrive at your destination in a comfortable hurry. You fly at fine-weather heights in fully pressurized 4-engined aircraft, enjoy complimentary meals and mealtime drinks. No tips or extras for attentive service, unrivalled airmanship and 33 years' flying experience on the air routes of the world.

Consult your local Travel Agent or B.O.A.C., Airways Terminal, Victoria, S.W.1 (VICtoria 2323) or 75 Regent Street, W.1 (MAYfair 6611).



**FLY** BRITISH BY **B.O.A.C.**

BRITISH OVERSEAS AIRWAYS CORPORATION IN ASSOCIATION WITH QANTAS EMPIRE AIRWAYS LIMITED, SOUTH AFRICAN AIRWAYS AND TASMAN EMPIRE AIRWAYS LIMITED



VOL. MCIII, No. 252

Schweppshire Post, 1952



With the Compliments  
of  
**Schweppshire  
Post**

CRITICS' PAGE

## Ballet



A new-found holograph of Schschwov, dancing master to the Princess Imperial, reveals the long-lost step "point-mains", proving that "sur les pointes" originally implied the tip of the index finger.

Small wonder that the *première danseuse* of to-day, with the long pointed fingernails of 1952, finds this position difficult to maintain.



## NEW HAMLET

Denmark à la mode

On the Boulevard Schweppesmann, a novel *Hamlet* to titivate the ever-varied taste of the *gamin à Paris*. By translating back into French the English version of Gide's notes for a French version of *Hamlet*, the elements of Shakespeare's work are silhouetted against a new and startling background. It is clear as never before that the real murderer of Claudius, Hamlet, was usurping the juster claims of the First Gravedigger to succeed to the throne of Denmark.

Was Hamlet Ophelia's Aunt?— is the question which this production dings relentlessly in the mind. So much so that we must ask why is it that never before has Hamlet worn spectacles? Except in the first scene, when Shakespeare specifically tells us that his short-sightedness causes him to be "too much i' the frown", the symbolism of Hamlet's clearer vision is naturally linked with the Elizabethan vogue for glasses with rims of horn, when Ophelia deliberately describes Hamlet's "glass of fashion".



The Susschweppes  
Cork-Necklace.

## An Interesting Find

EXCAVATIONS AT SUSSCHWEPES

Here, with measuring rod in cms. to show relative size, is a string of early corks proving that a palaeoschweppic era did exist; though whether the corks were ever actually made of flint has never actually been proved. Some of these early corks are so rough that it is doubtful whether they were made by the hand of

man or nature or what their function, or whence.

During the cress tea which followed the recent outing of the Wescht Schweppshire Archaeological Society, Mr. Geoffrey Coad-Sanderson, secretary, said: "No cork without a bottle".

Is there a link between the civilisations in this fascinating Susschweppesian treasure and the recently excavated mug handles of the Persian Gulf?

## CINEMA

### MASTERPIECE AT THE 'FORWARD'

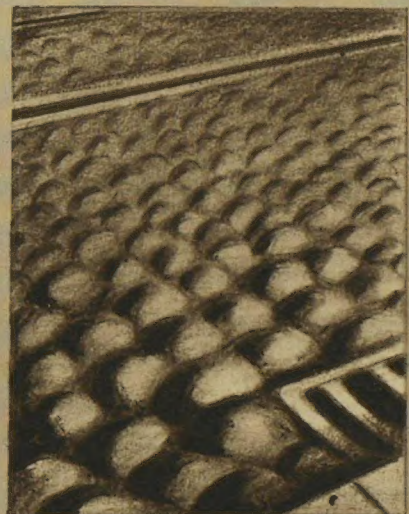
Motobicyclette (English sound-effects) is the simple story of a simple motor bicycle engine and the part which it plays in an ordinary simple community, set amidst the intangible beauties of the Via Latina. I, for one, was deeply moved by this plotless and featureless film of overtones and undertones.

Moses (at the Schweppza Cinema). This film cost twelve million dollars. Verdict: Hi-ya, Mose.

## A book of COBELES

Architectural Notes

Our photographer, in this glimpse of a "book" or "sette" of cobbles in the road by the tramlines outside Schwapping Station has caught the natural beauty of intuitive design and instinctively unfettered composition of the untutored roadmaker. We have chosen this picture, taken with an ordinary box camera, because it illustrates also the intuitive beauty of natural design, and the instinctively unfettered roadmaker's untutored composition.



Written by Stephen Potter. Drawn by Lewitt-Him



# Right at any time

What a first-class drink Scotch Whisky is at any time or for any occasion.

And how extra good it is when the choice is "Black & White". Discerning hosts offer it with confidence and pride because they know it is blended in the special "Black & White" way.

## 'BLACK & WHITE'

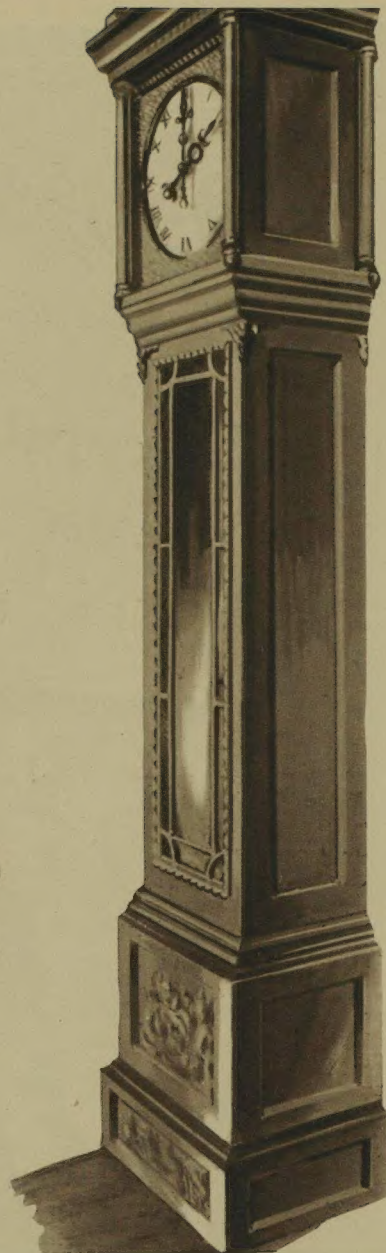
### SCOTCH WHISKY

*The Secret is in the Blending*

By Appointment  
to the late King George VI.

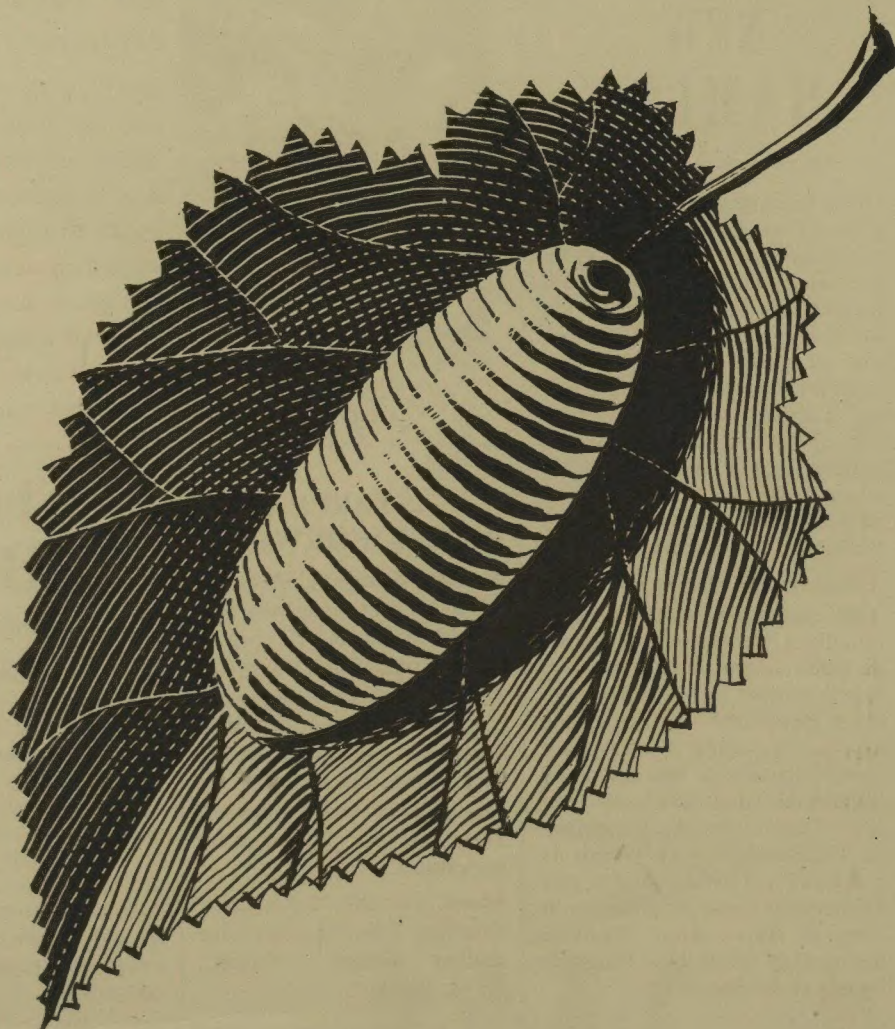


Scotch Whisky Distillers  
James Buchanan & Co. Ltd.



## Circumstances alter CASES.

What suits the silkworm won't do for the glow-worm; what will protect tinned foods crossing the country won't keep a consignment of hats in good shape on their way to Australia. But packaging problems are plain sailing to the Packaging Division of the Bowaters Organisation. Bowaters provide for most products that can be packed in paper. That means more than you might suppose; it means fibre drums, corrugated cases, spiral-wound canisters, paper bags in countless shapes and sizes, multiwall sacks, protective food wrappings. Five separate paper-converting companies make up the Packaging Division, offering five different approaches to progressive packing.



**THE PACKAGING DIVISION OF THE BOWATER ORGANISATION**

BOWATERS SALES COMPANY LIMITED, HAREWOOD HOUSE, HANOVER SQUARE, LONDON, W.1





## *Swift, silent, stylish...*

To see a Zephyr-Six is to get an impression of power and performance; when you drive one that impression becomes exciting. This car is a leader... born of Ford Leadership in design. It has speed and verve — but with restraint of style, comfort in riding, and ease of driving. And it is economical to buy (more than ever

since Ford led the way in price reduction), with consistent economy in running and maintenance costs. Always, and everywhere, you have the Ford Dealer Service to keep your Zephyr-Six at its excellent, economical and exciting best.

ZEPHYR-SIX £532 PLUS PURCHASE TAX £297.1.1.



# Ford



# MOTORING

*the best at Lowest Cost*



# Firestone

## TYRES

are so  
consistently  
good!



CAR TYRES · TRUCK TYRES · TRACTOR TYRES · CYCLE & MOTOR CYCLE TYRES



Nowadays the car that's made in England seldom stays in England. It's quite likely to go to Lapland or Labrador—to face very un-English temperatures—thirty or forty degrees of frost!

So the maker of car engines, if he's thorough, tests them in savagely low temperatures. And the maker of car parts like carburettors and electric starters does the same. Refrigeration helps the car industry. And the car accessory industry. And many more industries than most people realise!

*If you've a cooling problem, consult*

### FRIGIDAIRE

Regd. Trademark

*the experts in refrigeration:  
commercial, industrial, medical and household*

FRIGIDAIRE DIVISION OF GENERAL MOTORS LIMITED  
Stag Lane, Kingsbury, London, N.W.9. Telephone: COLindale 6541

**C**haque fois que le rideau se  
EACH TIME THAT THE CURTAIN  
baisse, ma cousine la tragédienne  
FALLS.  
s'évanouit. MY COUSIN THE TRAGEDIENNE  
SWOONS. Heureusement  
HAPPILY

un grand verre de Dubonnet la  
A LARGE GLASS OF DUBONNET.  
ranime instantanément. Dans sa  
REVIVES HER INSTANTLY. IN HER

nouvelle pièce, qui a douze  
NEW PIECE, WHICH HAS TWELVE  
scènes, elle joue comme poussée  
SCENES SHE PLAYS AS IF IMPELLED

par une force secrète.  
BY AN UNSEEN FORCE.

On chilly days there's nothing like a glass or two of Dubonnet to warm you up. When you're feeling tired and jaded this famous apéritif will give you a new zest for life and a positively Gallic appetite. Some prefer their Dubonnet neat, others with a little gin. Try it both ways to make quite sure. A large bottle costs 20/-.

### DUBONNET

DOES NOT AFFECT THE LIVER

SOLE DISTRIBUTORS: L. ROSE & CO. LTD. ST. ALBANS, HERTS.





# Just what the doctor ordered



*Year in and year out reliability, quick starting from*

*cold, the restful driving that comes from a perfectly*

*adjusted seating position, all-round vision and smooth*

*suspension—all this is generously given in a Wolseley*

*and besides, a quiet dignity and distinction.*

Two models: "Four Fifty":  
1½ litre, 4 cylinder engine.  
"Six Eighty": 2½ litre,  
6 cylinder engine.

★

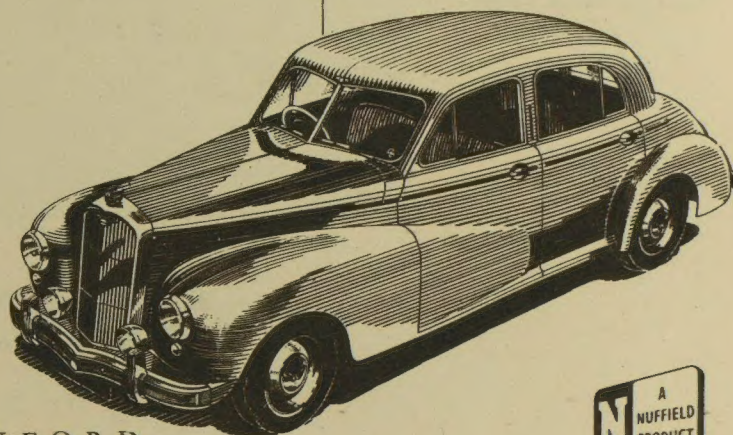
Excellent power-to-weight ratio.  
Sparkling metalchrome finishes  
on monoconstruction rust-proof  
bodies. Paratension independent  
front wheel suspension.  
Powerful Lockheed brakes. All  
seats within wheelbase. Plenty  
of head and leg room for  
5 people.

★

Delicately controlled ventilation.  
Car heater. Twin interior lights.  
Large locker capacity. English  
leather Dunlopillo upholstery.

-AND THAT'S WHY WE WANT

## WOLSELEY



WOLSELEY MOTORS LTD., COWLEY, OXFORD

Overseas Business: Nuffield Exports Ltd., Oxford and 41, Piccadilly, London, W.1.

London Showrooms: Eustace Watkins Ltd., 12, Berkeley Street, W.1



### A World Service

Outcome of 22 years' planned development — the Airwork Air Transport Division provides all-in, self-contained service, unrivalled for smoothness and dependability of operation.

Typical contracts include: Operation of a leave service between the U.K. and the Middle East on behalf of the Sudan Government. Maintenance and operation of fleets of aircraft on behalf of the Iraq Petroleum Co. Ltd., Haifa (and until the evacuation from Abadan a similar contract on behalf of the Anglo-Iranian Oil Co.) ... as well as many troping contracts.



#### THE SERVICES OF AIRWORK

Air Transport Contracting • Servicing and Maintenance of Aircraft  
Overhaul and Modification of Aircraft • Sale and Purchase of Aircraft  
Operation and Management of Flying Schools and Clubs • Radio Sales and Service • Insurance

AIRWORK LIMITED • 15 CHESTERFIELD STREET • LONDON W.1 • TEL: GROSVENOR 4841

Also at: Blackbushe Airport, Nr. Camberley, Surrey. Booker Aerodrome, Marlow, Bucks. Gatwick Airport, Horley, Surrey. Hurn Airport, Christchurch, Hants. Langley Aerodrome, Bucks. Loughboro' Aerodrome, Duxley, Leics. Perth Aerodrome, Perthshire. R.A.F. Station, Digby, Lincs. R.A.F. Station, Kirton-in-Lindsey, Gainsborough, Lincs. Royal Naval Air Station, St. Davids, Pembrokeshire. Speke Aerodrome, Liverpool. Usworth Aerodrome, Castletown, Co. Durham.



## HIGHLAND QUEEN

SCOTCH WHISKY

MACDONALD & MUIR LTD. DISTILLERS. LEITH SCOTLAND





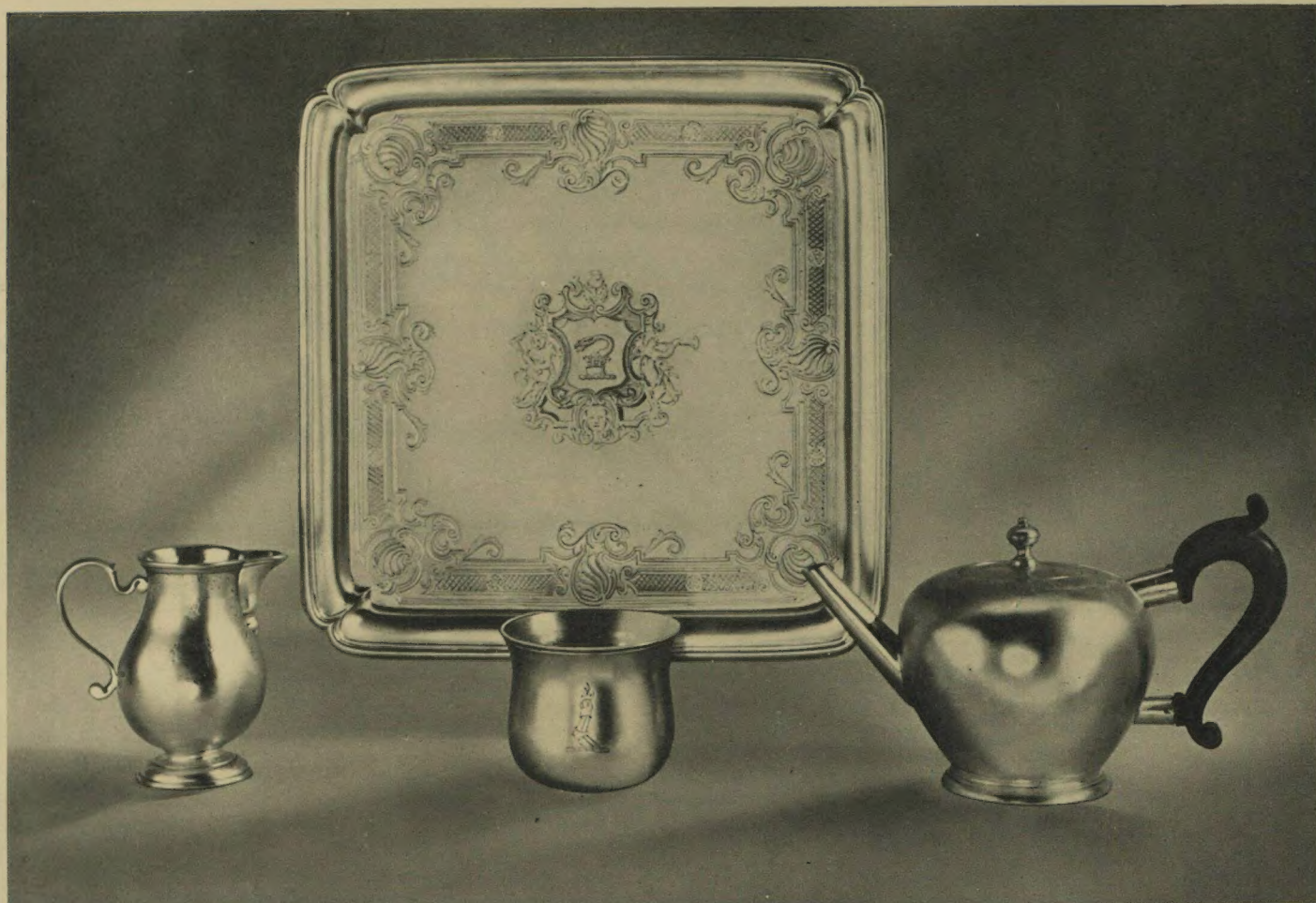
SPINK & SON LTD  
BY APPOINTMENT MEDALLISTS  
TO THE LATE KING GEORGE VI  
EST. 1772

*Cream jug by Charles Perier,  
London, 1732.*

*Sugar bowl by John Gamon,  
London, 1735.*

*9½-inch salver by  
Aymé Videau, London, 1733.*

*Teapot by William Daker,  
London, 1731.*



## SPINK & SON LTD.

5, 6 & 7, KING ST., ST. JAMES'S, LONDON, S.W.1.

Tel: Whitehall 5275 • Cables: Spink, London.

BY APPOINTMENT TO



H.M. QUEEN MARY

FINE ART DEALERS

Never lose an opportunity to see anything beautiful. Beauty is God's handwriting  
—CHARLES KINGSLEY.



An 18th-Century Mahogany Sofa Table, and Bracket Clock with movement by James Tregent, London.

FRANK PARTRIDGE & SONS  
LTD.

LONDON  
144 NEW BOND ST., W.1  
MAYfair 0834

NEW YORK  
6 WEST 56 STREET



## ACHIEVEMENT

The first double crossing  
of the Atlantic by air in one day  
has been successfully made  
by an English Electric "Canberra"  
with Rolls-Royce Avon Engines,  
which also power the  
de Havilland Comet II.

ROLLS-ROYCE  
*Aero*

ENGINE S

FOR SPEED AND RELIABILITY



# THE ILLUSTRATED LONDON NEWS

*The World Copyright of all the Editorial Matter, both Illustrations and Letterpress, is Strictly Reserved in Great Britain, the British Dominions and Colonies, Europe, and the United States of America.*

SATURDAY, OCTOBER 11, 1952.



**THE FIRST ATOMIC GUN: A VIEW OF THE NEW U.S. 280-MM. (11-IN. CALIBRE) ARTILLERY PIECE AT ITS MAXIMUM ELEVATION OF 55°, WHICH GIVES AN APPROXIMATE RANGE OF TWENTY MILES.**

Some months ago it was revealed by Mr. Pace, U.S. Secretary of the Army, that the United States were experimenting at the Aberdeen, Maryland, Army Ordnance proving ground with a gun, which could be used to fire either atomic or conventional shells. On September 30 further details about this weapon and photographs taken at a demonstration were released for publication. After stating that the weapon was more accurate than any existing artillery piece at long range, Mr. Pace referred to the tactical use to which

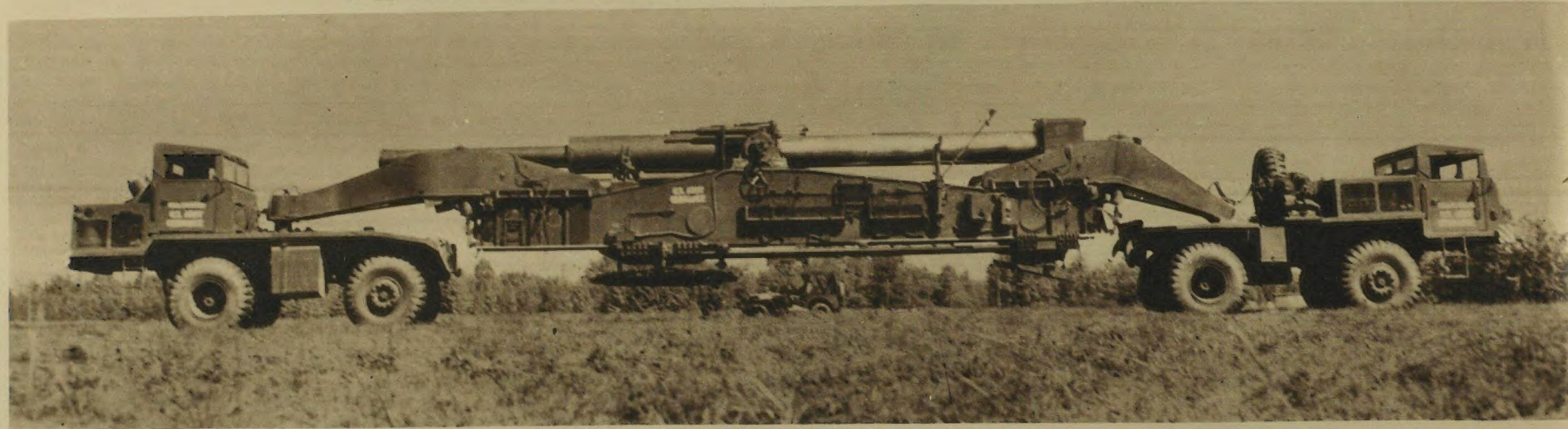
it could be put: "It would be especially effective in defending against attacking ground forces obliged to mass and expose themselves in an assault. Unlike air-delivered atomic weapons, the atomic gun can function in all kinds of weather, night or day." Though the gun has not yet fired an atomic shell, it is known that the Atomic Energy Commission, both last year and this year, have exploded atomic shells small enough to be fired from the new gun in tests in Nevada. Other photographs appear on pages 576-577.



# THE ATOMIC GUN: DETAILS AND FIRST PHOTOGRAPHS OF THE NEW U.S. LONG-RANGE 280-MM. GUN IN THE TRAVELLING AND FIRING POSITION.



SHOWING THE GREAT 40-FT.-LONG BARREL, THE RECUPERATOR AND BUFFER SYSTEM, AND THE FORWARD CIRCULAR PLATFORM ON WHICH THE MOUNTING ROTATES TO OBTAIN A TRAVERSE OF 360 DEGREES: THE NEW U.S. 280-MM. GUN IN ITS FIRING POSITION AT THE ABERDEEN PROVING-GROUNDS.



COMPLETELY MOBILE AND ABLE TO TRAVEL AT 35 M.P.H. ALONG ROADS: THE 280-MM. (APPROXIMATELY 11 INS.) GUN IN THE TRAVELLING POSITION, SUSPENDED BETWEEN TWO ENGINE CABS, WITH THE BARREL DRAWN BACK TO EQUALISE THE WEIGHT. THE DRIVERS ARE IN TELEPHONIC COMMUNICATION.



LOADING THE 280-MM. GUN: A SHELL (WEIGHING PROBABLY 750-800 LB.) CLAMPED IN A SHELL-GRAB, BEING RAISED BY THE MANUALLY-OPERATED DERRICK BEFORE BEING SWUNG ON TO THE LOADING-TRAY, WHICH IS LEVEL WITH THE BREECH.



CLOSING THE BREECH: TWO MEMBERS OF THE GUN DETACHMENT OPERATING THE ROTATING DROP-TYPE BREECH-BLOCK, WHICH IS SIMILAR TO THAT FITTED TO THE U.S. 8-IN. GUN AND 240-MM. HOWITZER. THE PROPELLANT IS LOADED SEPARATELY BEHIND THE SHELL.





(ABOVE.) WITH THE LOADING-TRAY "FOLDED UP" TO GIVE SPACE FOR THE BREECH ON RECOIL: THE 280-MM. GUN BEING FIRED BY A CIVILIAN GUNNERY EXPERT, WHO IS SEEN AFTER MAKING THE ELECTRICAL CONTACT.

THE new U.S. 280-mm. (11-in. calibre) gun, designed to fire atomic shells, was recently demonstrated at the Aberdeen Proving Grounds, Maryland, when the official photographs reproduced here and elsewhere in this issue were taken. Although the gun is primarily intended to be used as an atomic weapon, it is a conventional piece of artillery with some novel features, and can fire standard high-explosive ammunition. It is completely mobile, and can travel on roads at a speed of 35 m.p.h., being suspended on pivots between two 500-h.p. engine cabs which resemble outsize "mechanical horses." The drivers are able to communicate with each other by telephone and the gun-mounting is raised or lowered into the firing position by hydraulic power. The gun weighs 75 tons, and this weight is distributed equally over the mounting when travelling by pulling back the 40-ft. gun-barrel so that the breech rests over the rear end. On arriving at the firing position the gun is lowered and the "mechanical horses" drive away. The shell (weight probably 750-800 lb.) is brought to the gun, possibly on a mechanical trolley, where a shell-grab is attached to it and the round is then raised by means of a manually-operated derrick and swung round on to the loading-tray. The shell is then rammed into the bore of the gun by a hydraulic rammer or, if this should break down, by six to eight members of the gun detachment. The propellant is then placed in the breech behind the shell and the rotating drop-type breech is closed. The gun is then elevated by electrical power—it has a maximum elevation of 55 degrees, giving an approximate range of twenty miles—and traversed by the same means. A 360-degree arc of fire is possible, as the mounting pivots on a circular platform resembling the firing platform used with the British 25-pounder gun. This platform and a wide spade at the rear of the mounting absorb the shock when the gun is fired. The gun-layer makes fine adjustments for line and elevation with hand-operated gears, and a firing-tube is inserted in the lock attached to the breech. The gun is fired electrically from a distance, and is then depressed to the loading position, ready for the next round.



(RIGHT.) LOADING THE GUN: THE GUN NUMBER ON THE RIGHT IS OPERATING THE HYDRAULIC POWER RAMMER WHICH PUSHES THE SHELL INTO THE BREECH; WHILE ON THE LEFT THE GUN-LAYER LAYS ACCURATELY FOR LINE BY HAND.





By ARTHUR BRYANT.

"YEAR by year," the book I had picked off the shelf informed me, "the domestic problem becomes more difficult to solve. The mistress complains that the domestic is hard to find, and that when found she is only too often incompetent or unsuitable. The servant talks of slavery and declares that a profession admitting of so little personal freedom and entailing almost unending work is to be avoided at any price." I glanced at the date. It was the first year of the present century, when I was in the nursery and when men and women who had heard the first news of Waterloo were still alive. Its title was "How To Keep House," and its author Mrs. C. S. Peel, who had also apparently written a work with the intriguing and rather nostalgic title of "Ten Shillings a Head Per Week for House Books." Sold to-day, the latter, one would have thought, would do well!

I can only speak of the only book of the authoress I have read, but I can commend it to anyone fortunate enough to possess or obtain a copy. Read in 1952, it presents one with a vision of a world as remote and fascinating as that of the *Odyssey* or *Don Quixote*! I spent three or four hours the other night, when I should have been doing something else, immersed in it. It was a world, I suppose, which didn't last very long. It was set in time between the long splendours of the old semi-feudal world of broad acres, hunting, port-swilling squires, footmen and grooms, and the modern world of electrically-heated Council houses, State schools, cinemas and television. It consisted of sensible, well-meaning, economically comfortable but, as the event was to show, politically impotent middle-class families. They formed the solid mass of English urban, educated opinion between about 1870 and, say, 1930 or, at the latest, 1939. They were the public for which "Peter Pan" was written and for which the grass tennis-court, the deck-chair and the garden bird-bath were devised. I realise how revolting they must seem to the younger intellectual types of our own day: to those who grew up on the poetry of Auden and Isherwood and the ideology of Marx and Freud and have been so sorely perplexed of late by the mysteries of Hiss, Maclean and Burgess, not to mention the disappearance of Pontecorvo and the trials of Fuchs and Nunn May. Yet, though the essential failings and more frequent absurdities of this now-vanished and antiquated class and generation may seem obvious to the young, they had some great virtues. They produced, for instance, the subalterns who led the new armies in action and broke the Imperial German Army in the terrible offensive—one of the greatest and grimmest feats of arms known to human history—that opened on July 1, 1916, and, continuing in various forms and with chequered success and disastrous casualties for more than two years, ended on November 11, 1918. They bred, in their last and declining hour, the bulk of the pilots who won the Battle of Britain. And they provided most of the military, naval and air commanders who gave Britain such brilliant leadership in the last war. If no one else does—and I suggest a good many other people unknowingly do—the Kremlin at least owes them a debt. For, but for them, whatever might have happened to Britain, Moscow and Leningrad would to-day all be slave cities of the conquering German.

Their virtues, their nurseries, their patriotism rested, we know, on good, but frugal housekeeping, bourgeois morals and decency, and a modest staff of cooks, parlour-maids, "tweenies" and nursery maids. T. S. Eliot's famous line has enshrined for all time the sorrows of the helot class on which they depended, but history teaches that all civilisations rest on economic exploitation of one kind or another, and that everything is a matter for comparison. Contrast, for instance, the lot of a housemaid in a kindly, well-regulated, mildly snobbish English middle-class home of 1902 or 1912 with the deported inmate of a Soviet Siberian labour camp in 1952!—the economic exploitee on whom the life and idealism of the Commissar and the planning triumphs of the U.S.S.R. depend. Who, having knowledge of the alternatives and presented with the choice of those two lives, would hesitate for a moment?

Moreover, like Stalin and his master, Lenin, Mrs. Peel nourished liberal ideals! Her work shows her to have been something of a philanthropist and a progressive. She begins with the—in 1902—revolutionary thesis that the unsatisfactory state of the domestic labour market arose not from the original sin of the domestic or "servant" class, but from the attitude of employers. "It is an old and true saying," she writes, "that 'a good mistress makes a good maid,' but the meaning of the adjective as applied in this venerable maxim is often misunderstood. A good mistress does

not necessarily mean an over-indulgent mistress, but it does mean one whose knowledge makes her authoritative, just, kind and able to estimate the possibilities of a good morning's work." The next paragraph is headed, in bold type, "The Incompetence of Mistresses," and is of an extremely forthright character. "No sane person would buy a business of which he knew nothing, and expect that employees of whom he knew equally little should carry it on successfully. This is practically what occurs when the average girl of the upper class marries; and to this ignorance and neglect of domestic business much of the incompetence and dishonesty which earns a bad name for servants is due.

"Another and an important fault is that mistresses fail to move with the times, and to realise that the ideas and requirements of the working classes have altered considerably during the last few years, and that servants require higher wages and more liberty than they have hitherto expected.

"The young working-girl of to-day prefers to become a Board School mistress, a post-office clerk, a typewriter, a shop girl, or a worker in a factory—anything rather than enter domestic service; not because the work is lighter or the pay better, but because in these professions she has the full use of her hours of liberty, and, more important reason than all, she enjoys a higher social position: she is in point of fact, a 'young lady.'"

So far, the modern world is with this early Edwardian pioneer. But, after that, when she gets down to her practical business of instructing the young "mistress" in her business, she carries us into a vanished world of, by our standards, pure fantasy. We are told, not merely such useful items of instruction, as how to "clarify dripping" and to order a "Sirloin of English beef not over 9 lb., with good undercut, for immediate use, with a Neck of New Zealand mutton, not over 7 lb.", but how to regulate an army of willing, obedient and even enthusiastic domestic workers. The Housekeeper—if employed—is not to interfere with the work of the men servants but only to report them to her mistress if their behaviour becomes undesirable; the Cook is to preside at the servants' meals (I can still in retrospect see her doing so in a vast Windsor chair "below stairs"); the Parlourmaid is to be down by 6.30 and, after a host of preparatory duties, "while dining-room breakfast is going on, finish smoking-room; cut newspapers and put them ready; see to ink and blotting-paper, etc., also to flowers and plants; clear breakfast, and wash up; do silver, cleaning lamps and pantry work, dining-room and sitting-room flowers and plants, sitting-room silver, inks, etc., answer door, and attend to fires." I have no space to enumerate the tasks of her other female colleagues—upper and lower Housemaid, Tweeney, Nurse and Nurserymaid—but I cannot refrain from setting out the rest of her wonderful and crowded day: "Be dressed by 12.30, set and serve luncheon, attend to fires, and tidy sitting-rooms; have

own dinner; take coffee, if required; clear luncheon and wash up; open door and see to fires, and do gentleman's mending and table linen; bring tea, attend to fires, take lights; have own tea; clear and wash up tea. Put out gentleman's clothes; ring dressing gong; set dinner. While rooms are empty see to fires and tidy sitting-rooms; serve dinner and coffee; put evening papers ready; clear and wash up. Bring aerated waters, etc., at ten; put out lamps, and leave sitting-rooms safe for the night."

Only occasionally is the author—for we are all human—led into a passing petulance. "One might," she writes, in what was perhaps an unguarded moment, "imagine that servants fed on dusters so rapidly do they disappear." She is happiest, as her modern readers will find themselves, when she is laying the scene for the social delights of her vanished age: the dinner party, the At Home, the arrival of guests. The carriage and luggage-cart, we are told, are to be sent to the station, the bedroom fires lighted—"the small extra expense and trouble should not be grudged, for the guest will thoroughly appreciate it"—the bedroom washstands plentifully yet economically stocked with two kinds of soap, nightlights, boxes of matches and spirit kettles and the writing-tables with fresh blotting-paper, writing paper and envelopes, date-card and string, sealing-wax, pens, pencils and "a few postcards"; the guests escorted to their rooms by hostess and housekeeper and asked by the housemaid at what hour they would wish to be called; and the wide tin baths and bath-blankets laid out before the gleaming coal-fires. There, as good taste and space alike dictate, let us leave our happy predecessors, blissfully unaware, as they steam above the comforting bear-rug, of the social privations and frustrations awaiting their children and their own old age.

#### THE APPOINTMENT OF A NEW AMBASSADOR TO WASHINGTON.



TO SUCCEED SIR OLIVER FRANKS AS BRITISH AMBASSADOR TO THE UNITED STATES: SIR ROGER MAKINS, WHO IS EXPECTED TO TAKE UP HIS NEW POST AT THE END OF DECEMBER. It was announced on October 3 that the Queen had approved the appointment of Sir Roger Makins, Deputy Under-Secretary in the Foreign Office, to be Ambassador at Washington in succession to Sir Oliver Franks, who has held the post since May 22, 1948. Sir Oliver Franks will leave Washington about the beginning of December, and it is expected that Sir Roger Makins will take up his new post at the end of December, or very early in the New Year. Sir Roger Makins, who is forty-eight, was educated at Winchester and Christ Church, Oxford, becoming a Fellow of All Souls' College in 1925. After a short period at the Bar, he entered the Foreign Office in 1928, and from 1931 to 1934 he served as a Secretary in the Embassy at Washington. After a brief period as Chargé d'Affaires in Oslo, he became Adviser on League of Nations Affairs at the Foreign Office, and, in 1939, head of the Western European Department. After holding a number of wartime appointments, Sir Roger Makins returned to the Foreign Office in 1947. Lady Makins is the eldest daughter of the late Mr. Dwight F. Davis, donor of the Davis Cup, and a former U.S. Secretary for War. [Portrait by Fayer.]



## BITTERNESS AT THE LABOUR PARTY CONFERENCE: SOME BEVANITE LEADERS AND THEIR OPPONENTS.



THE ONLY NON-BEVANITE ELECTED TO THE CONSTITUENCY SEATS ON THE NATIONAL EXECUTIVE COMMITTEE OF THE LABOUR PARTY: MR. JAMES GRIFFITHS, WHO RETAINED HIS PLACE WITH AN INCREASED VOTE.



MRS. BARBARA CASTLE, A LEADING MEMBER OF THE BEVANITE GROUP, WITH HER HUSBAND AT MORECAMBE. SHE WAS SECOND TO MR. BEVAN IN THE POLL, AND THE ONLY WOMAN ELECTED.



THE LEADER OF LABOUR'S LEFT WING AND THE TOP OF THE POLL IN THE CONSTITUENCY SECTION OF THE NATIONAL EXECUTIVE COMMITTEE AT MORECAMBE: MR. ANEURIN BEVAN SPEAKING AT THE LABOUR PARTY CONFERENCE.



BEVANITE LEADERS: MISS JENNIE LEE (MRS. A. BEVAN) SPEAKING AND POINTING TO HER HUSBAND; MR. HAROLD WILSON (SMOKING, WITH HIS EYES SHUT); AND (CENTRE) MR. T. DRIBERG.



BOTH DEFEATED IN THE ELECTIONS TO THE NATIONAL EXECUTIVE COMMITTEE OF THE PARTY: MR. MORRISON (SPEAKING) AND DR. DALTON, WHO IS RARELY SEEN WITHOUT A SMILE.



MR. ARTHUR DEAKIN, THE TRADE UNIONS LEADER, WHO AFTER THE BEVANITE TRIUMPH IN THE COMMITTEE ELECTIONS, ATTACKED THE BEVANITES SWEEPINGLY.

The 51st Annual Conference of the Labour Party, which opened at Morecambe on September 29, was marked by great bitterness and the split between the Bevanites and the Right Wing and Trade Union representatives became more marked and open. In the elections for the constituencies' section of the National Executive Committee, the Bevanites swept all before them, their six candidates being all successful in the poll for the seven places, the only Right Wing Labour stalwart to be elected being Mr. James Griffiths. The successful,

in order, were: Mr. A. Bevan, Mrs. B. Castle, Mr. T. Driberg, Mr. James Griffiths, Mr. H. Wilson, Mr. I. Mikardo and Mr. R. Crossman. Notable among those defeated in this election were Mr. Herbert Morrison, Dr. Dalton, Mr. Shinwell and Mr. Gaitskell. These results were announced on September 30. On October 1, Mr. Arthur Deakin made a sweeping attack on the Bevanite group, and the same day the seventy-two-year-old Mr. Arthur Greenwood was elected chairman of the National Executive Committee.



DETROIT is the centre of the production of vehicles in the United States. It is the home of three mighty corporations primarily known to the world for their cars: General Motors, Ford, and Chrysler. Either directly or through subsidiaries, General Motors produces the Cadillac, the Chevrolet, the Buick, the Oldsmobile and the Pontiac; Ford the car bearing its own name, the Lincoln and the Mercury; Chrysler the car bearing its own name, the De Soto, the Dodge and the Plymouth. All are large producers of trucks. General Motors has a very wide production range, including goods such as refrigerators. It is true that by no means all these vehicles are assembled in Detroit. Some come from outside the district altogether; but a great number from inside it. And when an American talks of the district round a manufacturing city, he thinks in terms of about 100 miles; whereas we think rather in terms of twenty. Lansing, home of the Oldsmobile, is eighty-five miles from "downtown" Detroit; Pontiac over sixty. But Detroit is the hub. The headquarters of the three corporations are in it or on its outskirts.

Inevitably, when it became necessary to accelerate the production of weapons of war, these corporations were called upon to make a large contribution, particularly in tanks and military vehicles of all kinds. When I visited Detroit, I was given exceptional opportunities to see this work in progress by officials. I owe them all a debt of gratitude. For the careful arrangement of my time, which was limited, I am under deep obligation to Mr. Thomas McIntyre, Director of Public Relations, Army Ordnance in Detroit, whose past Press experience makes him an expert in realising what is important in such a programme. As will appear later, I have also to thank Brigadier-General C. H. Deitrick, Commanding General, Ordnance Tank-Automotive Centre, and his right-hand man, Colonel George W. White, Chief of National Production Control and Mobilisation Planning at the Centre.

My first visit was to the Chrysler Corporation Dodge Truck Plant. It had almost abandoned civil production, and was turning out from an assembly line a single truck chassis on which four different bodies were mounted. From there I went to the Corporation's Detroit Tank Plant, which was producing the M.47 tank at the full speed of one assembly line. The movement is naturally at a slower pace than that of trucks or cars; but it is even more impressive in view of the enormous weight and the complexity of the equipment. Production of the M.47 will, I understand, be stopped as soon as that of the T.48 has reached the required speed. After this I had luncheon with the Board of Chryslers. In the afternoon, Mr. Neil F. Coppens, Overseas Operations Manager of the General Motors Corporation, took me up in one of its aircraft over Detroit, Flint, Pontiac and Lansing, showed me the various works from the air, and explained to me the contribution of each. They included jet engines, amphibians, rockets, and tank guns. Divisions of General Motors at Arlington (Texas), Cleveland, Dayton, Indianapolis, Kansas City, Milwaukee, St. Louis and Tonawanda have also defence contracts—and those mentioned are only the direct, or "prime," contracts, without taking account of sub-contracts.

Next day I visited the Ford Motor Company. First I went to Livonia Plant, which is beginning work on the ultra-modern Patton T.48 tank. In starting this plant the Tank Division was handicapped by a very serious fire which occurred in the gigantic new building on February 29. Fitting and tooling-up is still in progress, and work will not be in full swing for several months. Nevertheless, the tank is already being made in small numbers, and I saw completed tanks. (This tank is also being made by the General Motors Fisher Body Division at Grand Blanc, and by Chrysler in a plant outside the area.) The Ford Motor Company considers that it is advantageous, though expensive, to produce the tank by comparatively primitive methods while the plant is in the stage of preparation, because experience and training of key men will enable a quicker start at full speed to be made when all is ready. Some details of this tank, from which so much is hoped, are still "classified" or on the secret list, but a good deal of information

## A WINDOW ON THE WORLD. THE WHEELS AND TRACKS OF DETROIT.

By CYRIL FALLS,

*Chichele Professor of the History of War, Oxford.*

has already been released. As regards design, the most striking features are the elliptical configuration of the one-piece-cast hull and one-piece-cast turret and the low silhouette. It carries a 90-mm. gun. The .50 machine-gun on the top of the turret can be served from within, so that the crew is not exposed.

Then I went on to the Ford River Rouge Plant to see a sight described often enough but never losing its excitement, the assembling of the Ford car. It takes an hour and a quarter to put each car through, starting as a frame and driven off complete, and the stream seems never-ending. People who realise the marvel of the single line, on which their attention is mainly concentrated, sometimes overlook that the feeding-in of components at right angles—the bodies are actually carried in the opposite direction—is no less ingenious and important. An extraordinary feature is that the cars have different bodies and are painted different colours without any apparent order, but that these factors are governed by the demands coming in from retailers, the figures, like all in this business, being reached by mechanical calculation. The speed is governed by agreement between the manufacturers and the men's unions, and there are



THE WORLD'S FIRST FULLY-MOBILE SUPER-HEAVY ARTILLERY: A BATTERY CONSISTING OF TWO 280-MM. GUNS, DESIGNED TO FIRE ATOMIC SHELLS, AND EIGHT SUPPORTING TRUCKS WHICH CARRY COMPLETE MAINTENANCE EQUIPMENT, AMMUNITION AND SUPPLIES FOR THE GUN DETACHMENTS.

On our frontispiece and on pages 576-577 we give full details of the new U.S. 280-mm. gun which has been specially designed to fire atomic shells, and here we show a battery, consisting of two guns, drawn up at the Aberdeen Proving Grounds, Maryland, during a recent demonstration. In World War I. Britain developed a 12-in. howitzer, known as the "Roadhog," which was mobile but had the disadvantage of having to be transported in two pieces and its assembly was a difficult operation accomplished manually. Even when assembled the preparations for firing included filling an earth-box with a ton of earth to give the gun stability—a lengthy process—while the range was about 14,000 to 15,000 yards. Some of these 12-in. howitzer pieces were placed on railway mountings, as were 9.2-in. guns and 18-in. howitzers. This railway artillery was deployed in World War II, to cover the invasion coast, but the weight of the equipments (12-in. howitzer, approximately 75 tons; 18-in. howitzer, 250 tons) was too great to permit them to be carried on the damaged French railway system, and British Super-Heavy Regiments were equipped with the U.S. 240-mm. howitzer (maximum range 25,255 yards; weight of shell, 360 lb.) which travelled in two loads but was assembled with the use of a mobile crane, for fighting in Europe. The heaviest mobile British artillery piece then in use was the 7.2-in. gun-howitzer, developed during the war, which in appearance was a "big brother" of medium artillery.

no signs of haste. However, I do not say it is a job I should choose. Then followed lunch with the Board of the Ford Motor Company.

My last morning in the sprawling, untidy, hustling city of Detroit was given up to learning something about the policy and control. The Ordnance Tank-Automotive Centre at Detroit deals with the "procurement" of military vehicles, from tanks to passenger cars, and its methods are representative of the relations of the Ordnance with other forms of military production. Even before the outbreak of the war in Korea it had made a careful study of the potentialities of American production in this field, and especially the specialised section of it belonging to the tank, the information being supplied mainly through the fourteen Ordnance Districts into which the United States is divided. When that war led to the great rearmament now being carried out, the list of suitable firms was cut down to sixteen. Of these, twelve are now working on contracts. The other four will be called upon when needed, probably when work is to begin on a vehicle in a new series.

The principle under which this programme is being undertaken is of great interest. It may have been announced in print in our country, but I myself was not acquainted with it, and most others are probably in the same situation. It has been called the "guns-

and-butter" programme. As this title suggests, it is designed to bring about limited rearmament, while at the same time interfering as little as possible with normal civilian output and consumption. It means more than limited rearmament, however: in fact, there is to be as a background to this limited rearmament a capacity for smooth and rapid expansion at the call of emergency. The sixteen

firms of which I have spoken have been chosen as being capable, within a reasonable period, of multiplying the output they are now being called upon to make two-and-a-half times. Some delays have been experienced, but, broadly speaking, the twelve now at work have reached or will soon reach the two-fifths scale.

Colonel White remarked that in certain cases it seemed possible that a plant would not be able to multiply output by two-and-a-half times if civilian output remained unchanged. Where this was so, he said, it seemed reasonable for the Ordnance to gamble on some diminution of civilian production which would enable the armament output to be increased to the desired extent. It struck me that his description of this estimate as a gamble—when in case of a major emergency it appears to be a virtual certainty—afforded evidence of confidence that the programme could be fulfilled. I have given the bare principle of "guns-and-butter," which sounds simple, but the organisation is, in fact, highly complex. The Ordnance has had to undertake the construction of some tank parts which are wholly outside civilian industrial experience, and does so in plants which it itself equips and turns over to firms which carry out the work under its supervision.

It has also to deal with a great number of sub-contracts.

Where the general public fails to understand vehicular production is in the enormous part played by these sub-contracts. In car production they are numbered by thousands. Cars are, it is true, assembled by extremely large firms or groups, but contributions are made to them by a multitude of others, some of which are quite small. The Ordnance in Detroit has been assisting small firms to make the greatest possible contribution; guiding, advising and instructing them through the local Ordnance Districts of which I have already spoken. A great deal of the rest of the work performed by the Ordnance Tank-Automotive Centre is, however, really simple and of the type which readily occurs to the mind. It consists in inviting tenders for all sorts of equipment and material and entering into contracts with the firms which make the lowest approved tenders. Brigadier-General Deitrick, the Commanding General, has a double rôle. He is also head of the Detroit Arsenal, and in that capacity is responsible for testing which goes on at all stages, before, during and, if necessary, even after production.

The two-fifths scale of production in vehicles is, I believe, roughly

paralleled by that in other forms. It also, so far as my observation goes, corresponds to the policy which the United States is following in other directions, such as military training. The statement sometimes made, that the country is "practically on a war footing" is therefore wide of the mark. Such a state of affairs is not even being sought in present circumstances. I should rather describe it as a carefully-planned "short-of-war policy." It also seems to me to accord with common sense. Whether or not it is unduly expensive I cannot say. Nor shall I attempt to prophesy whether it will be maintained at its present level, though I know that the peak of expenditure and output, according to present plans, has not yet been reached. In the previous article I pointed out that these plans must be subject to internal political influences, as well as to the developments of the international situation. What I have written, though it touches only part of the problem, may, however, suggest that the policy, so far in force, has been intelligently thought out. I may be doing useful service in setting it out as I see it—even if I am in some respects in error—because I do not think it is generally understood by us. If I had not crossed the Atlantic I should not have obtained even the perhaps limited understanding of it which I have now reached.





**FISSION OR FUSION? BRITAIN'S FIRST ATOMIC WEAPON EXPLODES IN "OPERATION HAVOC": THE MONTE BELLO ISLANDS BLAST WHICH REVISES BRITAIN'S PLACE IN THE HIERARCHY OF NATIONS. (Photograph by radio.)**

At 8 a.m. (local time) on October 3, Britain's first "atomic weapon" was successfully exploded in a secret test in the Monte Bello Islands, off the north-west coast of Australia. Press correspondents and unofficial observers watched the test from the coast, mainly near Onslow, about fifty-five miles away from the assumed site of the explosion (either Hermite Island or Flag Island) and, until official reports are published, all public information on the test is based on their observations. What they report is briefly as follows. The initial shock was a double explosion, the bursts being a second or two apart. The flash was a deeper colour than previous atomic explosions. The cloud did not assume the familiar "mushroom" shape and has instead been compared to a "Z" or a mirrored question-mark. It appeared to rise to about 12,000 ft. only, was flatter than the American atomic explosions but appeared to cover a larger area, and the shape and rate of development revealed a frightening blast velocity over an unusually wide area. An Australian physicist, Mr. W. J. Mangini, who observed the explosion from Onslow, said that there can be no doubt of the tremendous power unleashed for at least 30 minutes after the explosion. A circle that was a mile in diameter was still hot enough to be sending up dense smoke cloud,

although all the sparse light vegetation of the islands would have been instantly consumed by flames. The inference of this is that the British scientists have succeeded in producing a bomb which, though of normal size, spreads destruction over a wider area than the comparable United States blasts. The tactical implications of this are of course obvious. The double explosion which marked the start of the test has been variously interpreted. It may have been that the first explosion simply triggered a conventional uranium bomb; but it has been suggested that the first explosion was a uranium fission explosion which generated the heat for a hydrogen fusion explosion. If this is indeed the case, it would seem that Britain has taken the world's lead in atomic weapons. Some slight support to this belief is given by the fact that the official reports always refer to an atomic "weapon" and never to an atomic "bomb." The test was a joint operation under the Churchillian name of "Operation Havoc," involving the three fighting Services and the Ministry of Supply, with the close co-operation of the Australian Government and armed forces, under the scientific direction of Dr. W. G. Penney, F.R.S., and under the command of Rear-Admiral A. D. Torlese, D.S.O. The headquarters for the operation were in H.M.S. *Campania*.





THE HALT AT BAHRAIN EN ROUTE FOR SINGAPORE ON SEPTEMBER 30: H.R.H. THE DUCHESS OF KENT WITH H.H. SIR SULMAN BIN HAMED EL KHALIFAH, SIR CHARLES BELGRAVE, ADVISER TO THE BAHRAIN GOVERNMENT, AND THE SUPERINTENDENT, STATE POLICE (L. TO R.)

## THE DUCHESS OF KENT IN THE EAST: ROYAL WELCOME AT BAHRAIN AND SINGAPORE.



THE ROYAL VISITORS IN THE PALACE OF THE RULER OF BAHRAIN AT MANAMAH: H.R.H. THE DUCHESS OF KENT, H.H. SIR SULMAN BIN HAMED EL KHALIFAH, H.R.H. THE DUKE OF KENT AND MR. T. WALL (L. TO R.).



THE ROYAL VISITORS ARRIVING AT SINGAPORE: HER ROYAL HIGHNESS IS BEING GREETED BY H.E. THE GOVERNOR OF SINGAPORE, MR. NICOLL. THE COMMISSIONER-GENERAL IN SOUTH-EAST ASIA, MR. MACDONALD, IS ON THE LEFT; THE DUKE OF KENT IS ON THE RIGHT.



PRESENTATIONS TO HER ROYAL HIGHNESS ON ARRIVAL AT SINGAPORE: THE DUCHESS OF KENT IS SHAKING HANDS WITH MEMBERS OF THE EXECUTIVE AND LEGISLATIVE COUNCILS; H.E. THE GOVERNOR OF SINGAPORE IS STANDING ON THE LEFT.



INSPECTING W.R.A.C.S ON PARADE: HER ROYAL HIGHNESS THE DUCHESS OF KENT, COOL AND ELEGANT IN SPITE OF A TEMPERATURE IN THE NINETIES, WITH CAPTAIN A. HODGSON, W.R.A.C., ON OCTOBER 3, A DAY ON WHICH SHE FULFILLED MANY ENGAGEMENTS.

As recorded in our last week's issue, the Duchess of Kent and her son the Duke of Kent, who celebrated his seventeenth birthday on October 9, left this country by air for a tour of Malaya and the Far East on September 27. They stopped for the first night at Cyprus and flew on by way of Colombo and Bahrain, reaching Singapore on September 30, where they were welcomed by H.E. the Governor, Mr. Nicoll, and the Commissioner-General for South-East Asia, Mr. Malcolm MacDonald. After inspecting the guard of honour, presentations were made and



DURING THE TOUR OF THE SINGAPORE NAVAL BASE: H.R.H. THE DUCHESS OF KENT WITH REAR-ADMIRAL A. F. PUGSLEY, FLAG OFFICER OF THE MALAYAN AREA, AND (RIGHT) ADMIRAL THE HON. SIR GUY RUSSELL, C.-IN-C. FAR EAST STATION.

the Royal visitors drove off amid cheers and a display of enthusiasm. The Duchess carried out a long official programme on October 2, when she and the Duke toured Singapore Naval base, where they were cheered by Asian workers; visited H.M.S. *Terror* and lunched at Nelson House; and on October 3 when her programme included the opening of the Tuberculosis Clinic (she is President of the National Association for the Prevention of Tuberculosis), a visit to the Military Hospital and an inspection of W.R.A.C.s—all in temperatures which reached the nineties.



## A ROYAL FREEMAN OF SINGAPORE: THE DUCHESS OF KENT IN MALAYA.



TALKING TO LITTLE PATIENTS FROM THE ORTHOPÆDIC HOSPITAL: THE DUCHESS OF KENT AT SINGAPORE AFTER SHE HAD RECEIVED THE HON. FREEDOM OF THE CITY.



THE SECOND HONORARY FREEMAN OF THE CITY OF SINGAPORE, WHOSE CHARTER IS JUST OVER A YEAR OLD: H.R.H. THE DUCHESS OF KENT SIGNING THE ROLL. THE CITY PRESIDENT, MR. T. P. F. MCNEICE, STANDS ON THE LEFT.



USING STEPS TO ENTER A JEEP: THE DUCHESS OF KENT AFTER VISITING THE MILITARY HOSPITAL, SINGAPORE, WHERE SHE TALKED WITH WOUNDED BRITISH SERVICEMEN.

The Duchess of Kent's visit to Singapore was an unqualified success. Everywhere the beautiful Royal lady and her son were greeted with great enthusiasm, and a programme of three official events daily was carried out. The ball given at Government House in honour of the Duchess was a brilliant affair, at which she met personalities from many walks of life, including officers of the Royal West Kent Regiment, of which she is Colonel-in-Chief. That afternoon she had opened the new clinic of the Singapore anti-tuberculosis association, perhaps the largest of its kind in south-east Asia. The ceremony of conferring the honorary freedom



ADDRESSING THE CROWD AFTER THE HONORARY FREEDOM OF SINGAPORE HAD BEEN CONFERRED ON HER: THE DUCHESS OF KENT. THE DUKE IS SEATED AT THE END OF THE FRONT ROW (LEFT) NEXT TO MR. MALCOLM MACDONALD. THE CITY PRESIDENT AND THE GOVERNOR ARE ALSO TO BE SEEN.



WITH THE HIGH COMMISSIONER, GENERAL SIR GERALD TEMPLER, ON ARRIVAL AT KUALA LUMPUR ON OCTOBER 5: H.R.H. THE DUCHESS OF KENT AND HER SON THE DUKE OF KENT.

of Singapore on the Royal visitor took place on October 1, and ended by the assembly—including the Buddhist priest and the Muslim Kathi—singing "For She's a Jolly Good Fellow." She is the second honorary Freeman of Singapore—Sir F. Gimson was the first. The Duchess and her son flew to Kuala Lumpur on October 5 in the R.A.F. aircraft *Ascalon*, the personal aircraft of the C-in-C. Far East Air Force, and were met by the High Commissioner, General Sir Gerald Templer, with whom they stayed during their visit. On the arrival of the Royal visitors the greatest and most thorough security measures were imposed.



## EVENTS GRAVE AND GAY, AND SOME BUILDINGS IN THE NEWS.



THE FUNERAL OF MR. JOHN COBB: THE COFFIN BEING CARRIED TO THE GRAVESIDE AT THE PARISH CHURCH AT ESHER, SURREY, ON OCTOBER 3.

The funeral of Mr. John Cobb, the holder of the world's land speed record, who was killed on Loch Ness in his jet-engined boat on September 29, took place at Esher, Surrey, on October 3. His body had previously been brought by road from Inverness.



ANOTHER WIN FOR THE AGA KHAN: NUCCIO WINNING THE PRIX DE L'ARC DE TRIOMPHE AT LONGCHAMP ON OCTOBER 5.

The Aga Khan's big, almost black, four-year-old *Nuccio*, which won the Coronation Cup at Epsom this year, won the Prix de l'Arc de Triomphe at Longchamp on October 5. He was ridden by R. Poincelet, who had three lengths in hand of his nearest rival, *La Mirambule*.



CEYLON UNIVERSITY'S NEW HOME: ONE OF THE HALLS OF RESIDENCE OF CEYLON UNIVERSITY AT PERADENIYA, FOUR MILES FROM KANDY.

On October 6, 800 undergraduates of Ceylon University moved into their new home at Peradeniya, four miles from Kandy and sixty-eight miles from Colombo. When the science laboratories, a hospital and new halls of residence are completed, their numbers will increase to 3500. The general plan of the new University, the setting of which has been described as the most beautiful in the world, was drafted by Sir Patrick Abercrombie and Mr. Clifford Holliday.



THE FIRST TWO RESIDENTS AT "RED ROOFS," THE LATE MR. IVOR NOVELLO'S HOME: MR. REGINALD HAYES (LEFT) AND MR. SAM LYSONS.

"Red Roofs," the late Ivor Novello's country home near Maidenhead, Berkshire, was bought by the Variety Actors' Benevolent Fund for use as a convalescent home. The first two residents arrived there on October 5 and can be seen in our photograph on a garden seat.



IN THE CIRCULAR LIVING-ROOM OF ONE OF BRITAIN'S CLUSTER-BUNGALOWS DESIGNED FOR EXPORT: THE FIREPLACE WHICH IS MADE FOR LOG FIRES.

An aluminium prefabricated bungalow, modelled on an African native hut, is one of Britain's latest exports. The cluster-bungalow, as it is called, comprises three huts, one shaped like a marquee and two like bell tents, linked by passages. The cluster is easily transportable and can be broken down to make small loads.



A METHOD OF SOLVING THE HOUSING PROBLEM FOR THOSE LIVING IN THE BUSH OR THE BACKWOODS: THE ALUMINIUM CLUSTER-BUNGALOW.

The circular living-room has a diameter of 14 ft. 6 ins. A bathroom, a kitchen with wood or coal cooking stove, and a larder are formed from one unit of the same size. The two bedrooms are built into an oval hut. Aluminium panels about one eighth of an inch thick form the walls and the roof.



## MODERN MARVELS: ENGINEERING ACHIEVEMENTS, AND A MIDGET WARSHIP

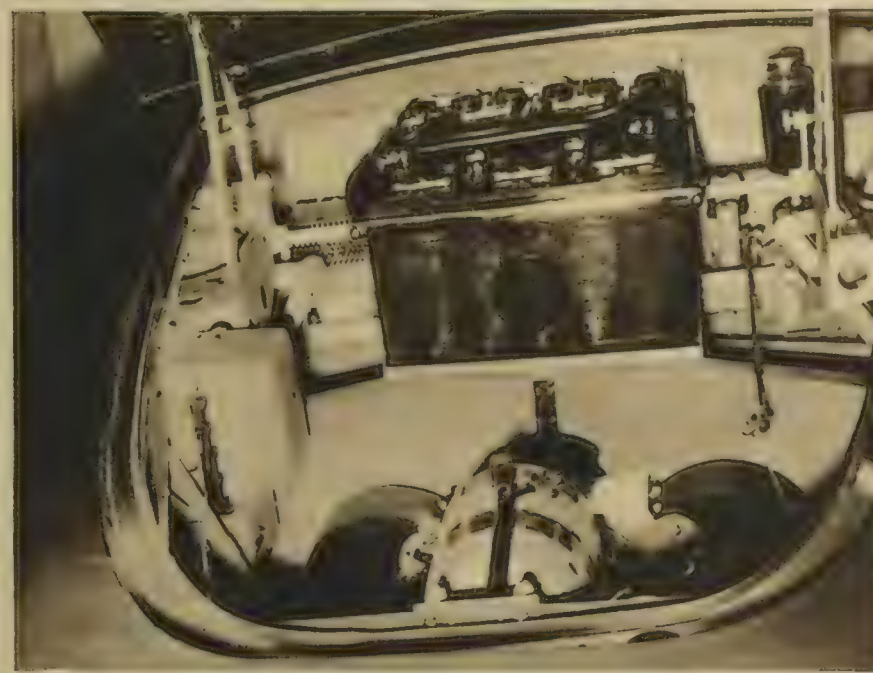


ONE OF THE WORLD'S SMALLEST WARSHIPS: THE ROYAL NAVY'S MIDGET SUBMARINE XE 8 MOVING TO ITS BERTH NEAR THE TOWER PIER AFTER "EXERCISE MAINBRACE."

On October 1 one of the world's smallest warships, the midget submarine XE 8 (Lieutenant H. T. Verry, R.N.), arrived in the Pool of London, fresh from participation in "Exercise Mainbrace," with its mother-ship, the 164-ft. trawler *Gateshead*. Calls were made upon the Lord Mayor of London and the Chairman of the Port of London Authority on October 2.



THE FRENCH GAS TURBINE CAR: A VIEW OF THE CEMO-TURBO, SHOWING THE STREAM-LINED TWO-SEATER SALOON BODY AND AIR INTAKE.



THE ENGINE OF THE NEW FRENCH GAS TURBINE CAR: A VIEW OF THE INSTALLATION WHICH PROVIDED A SURPRISE AT THE PARIS MOTOR SHOW.

A feature of the Paris Motor Show, which opened at the Grand Palais on October 2, has been the first gas turbine car built in France. Designed by MM. Gregoire and Socema, the engine is said to develop 100-brake horse-power and is installed in a perfectly streamlined two-seater saloon body. The engine burns paraffin but no heat exchanger is provided, and the fuel consumption is said to be heavy.



ONE OF THE FEW REMAINING PARTS OF THE PALACE OF WHITEHALL: THE INTERIOR OF THE HENRY VIII. WINE-CELLAR AS IT IS TO-DAY.

It was recently announced that the Henry VIII. wine-cellar in Whitehall Gardens is to be open for public inspection on Saturday afternoons provided that a pass is obtained from the Secretary (A.S.B.L.), Ministry of Works, Lambeth Bridge House, S.E.1. Its preservation is due to an engineering feat of great delicacy—

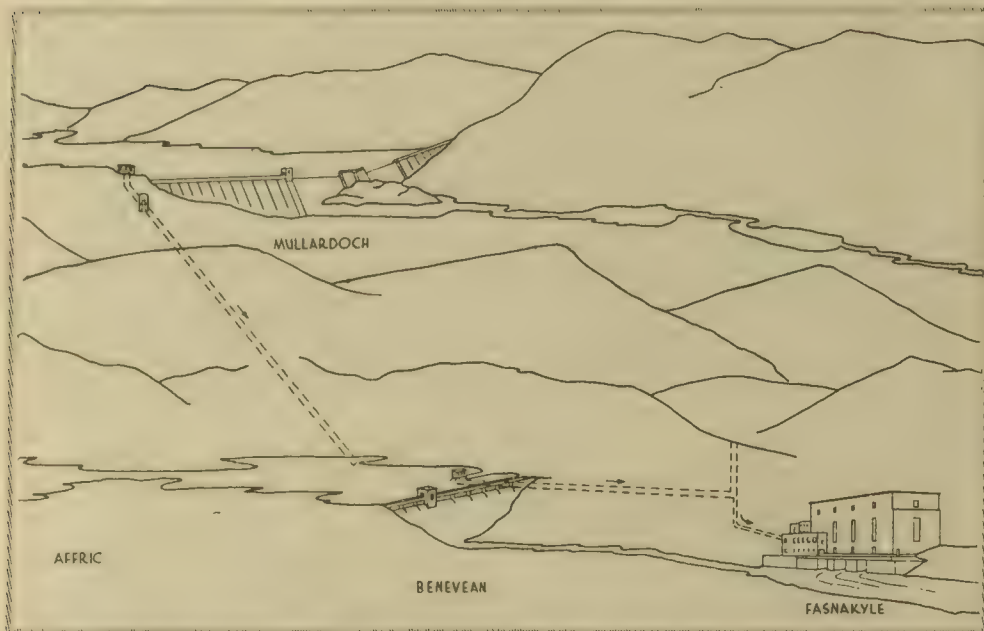


AS IT WAS IN FEBRUARY, 1939: THE INTERIOR OF THE HENRY VIII. WINE-CELLAR WHEN EXCAVATIONS WERE BEING MADE ON THE SITE AT WHITEHALL GARDENS.

the 800-ton structure being lifted, lowered nearly 19 ft. and then moved laterally 43 ft. with the aid of rollers and jacks. This operation was carried out as the cellar was found to obtrude on the design for new Government offices.



# HARNESSING SCOTLAND'S WATER POWER: THE GLEN AFFRIC SCHEME.



THE MULLARDOCH-FASNAKYLE-AFFRIC HYDRO-ELECTRIC SCHEME: A PLAN SHOWING THE POSITION OF THE DAMS, THE CONNECTING TUNNELS AND THE GENERATING STATION.



PROVIDED WITH WATER FROM LOCH BENEVEAN THROUGH A TUNNEL 3½ MILES LONG: THE MAIN GENERATING STATION AND ADMINISTRATIVE OFFICES AT FASNAKYLE.



RAISING THE WATER OF LOCH BENEVEAN BY 23 FT.: THE SMALL DAM AT THE EASTERN END.

AT WORK ON THE BURGHEAD BULL, ONE OF THE EARLY CELTIC CARVINGS BEING REPRODUCED ON THE FASNAKYLE GENERATING STATION: MR. MAXWELL ALLAN, OF EDINBURGH.



SHOWING SOME OF THE SWITCH GEAR SUPPLIED BY THE ENGLISH ELECTRIC COMPANY: A GENERAL VIEW OF THE SWITCHING STATION.



DESIGNED TO RAISE THE LEVEL OF THE LOCH BY 113 FT.: THE LOCH MULLARDOCH DAM, THE LARGEST UNDER CONSTRUCTION IN THE NORTH OF SCOTLAND HYDRO-ELECTRIC BOARD'S AREA.

The Mullardoch-Fasnakyle-Affric hydro-electric scheme, which H.R.H. the Duke of Edinburgh has arranged to open on October 13, when fully operational will produce about 230,000,000 units of electricity annually from the water power resources of 124 square miles in Inverness-shire and Ross-shire. The principal works in the scheme are a dam nearly half a mile long at Loch Mullardoch, in Glen Cannich, a tunnel 3½ miles long from Loch Mullardoch to Loch Benevean in Glen Affric,

a small dam at the eastern end of Loch Benevean and another tunnel, 3½ miles long, from Loch Benevean to the main generating station at Fasnakyle. There is a subsidiary power station in the tunnel between Loch Mullardoch and Loch Benevean. One of the many points of interest in the scheme is the way in which it was planned to preserve the amenities of the district. Glen Affric is one of Scotland's most beautiful valleys and two earlier schemes, promoted in 1929

*(Continued opposite.)*



# UNTOUCHED BEAUTY IN THE GLEN AFFRIC AREA: A SUCCESSFUL SCHEME.



THE UNCHANGING BEAUTY OF THE SCOTTISH HIGHLANDS: A VIEW LOOKING DOWNSTREAM FROM LOCH MULLARDOCH DAM IN GLEN CANNICH, AN ISOLATED VALLEY.



LOOKING DOWN ON THE DAM AT THE EASTERN END OF LOCH BENEVEAN FROM THE INTAKE SIDE: A VIEW SHOWING THE UNSPOILT SCENERY—A TRIBUTE TO THE WAY IN WHICH THE AMENITIES HAVE BEEN PRESERVED BY THE NORTH OF SCOTLAND HYDRO-ELECTRIC BOARD.

*Continued.]*

and 1941, were successfully opposed, partly because of their possible effects on the scenery. Both of these schemes proposed to convert Loch Affric and Loch Benevean in Glen Affric into one large sheet of water, but in the present scheme Loch Benevean has been raised by only 23 ft.—a height which has left Loch Affric untouched—and the main storage has been derived from Loch Mullardoch in Glen Cannich, an isolated valley lying to the north. The work on the project

started in 1947 and the first machine came into operation in 1951, a maximum number of 2200 men being employed on the scheme. The Mullardoch dam, the largest at present under construction in the North of Scotland Hydro-Electric Board's area, is 2385 ft. long and 116 ft. high, and about 100 ft. thick at its base. The Benevean dam is 516 ft. long and 86 ft. high, and has a footbridge carried on concrete piers across the top, which forms a spillway 456 ft. long.



# IN AN ENGLISH GARDEN.



WHY, you may ask, why do I put the sub-title "Geraniums" in inverted commas? That is so that very clever people shall know at once that in referring to

"Geraniums" I don't mean geraniums at all, but pelargoniums. Geranium is the correct botanical Latin name of the great family of Cranesbills, of which the blue Meadow Cranesbill, *Geranium pratense*, is one of the most beautiful of all British wild flowers. But somehow or other "geranium" has become the popularly accepted name for pelargoniums, the scarlet flowers which make such superb carpets of colour in the beds in front of Buckingham Palace—and elsewhere. But the scarlets are not the only pelargoniums. The scarlets belong to a group known as Zonal Pelargoniums, so-called I suppose on account of the zone of dull reddish colour on the leaves. Of Zonals there are endless varieties and colours—scarlet, crimson, pink, white, salmon and purple in every tone and shade.

One great virtue of the Zonal Pelargoniums is that their flowering is an almost non-stop performance. From early summer till autumn they flower brilliantly and profusely in the open air, whether in pots or window-boxes, or bedded out in open ground, and then, with a little persuasive encouraging warmth indoors, they will give a sparse but most welcome running fire of blossom during the winter months.

Other well-known types of pelargonium commonly known as geraniums are the ever-popular Ivy-leaved geraniums, the various scented-leaved geraniums, and the Regal Pelargoniums; and they, oddly enough, are almost invariably known as pelargoniums. The Regal Pelargoniums have very much larger flowers than the Zonals, and are handsomely marked, freckled and blotched in various arrangements of white and rose, crimson, cherry-red, and crimson so dark as to be almost black. Grandly grown and flowered specimens of the Regal Pelargoniums are often to be seen in cottage windows. They also appear as well-flowered specimens in early summer in the florists' shops and on street barrows. These are irresistible. One can not help buying them. But unfortunately the Regals, unlike the Zonals, have a relatively short flowering season. They produce one superb display, and then seem to consider that honour is satisfied, and that a ten-month holiday has been earned. But one must not complain. If all beautiful flowers remained on show all the time, what an intolerable bore it would become.

The Ivy-leaved geraniums are invaluable window-box plants, but too few window-boxers seem to realise that there are other colours than that eternal tender rose-pink, richer, stronger, more satisfying colours. Few of the scented-leaved pelargoniums make much of a floral display, though many have charm in a small way. But some of them use delightful perfumes, and are worth having about the garden and the house for the pleasure of pinching and smelling in passing. A better and kinder way than pinching is to stroke them. These scented-leaved pelargoniums are not plants that you will find in every nursery. But there are a few nurserymen, true plant lovers, who grow perhaps one or two varieties, and it is always worth enquiring; but for the rest, it is a case of collecting, a plant here, a cutting there, on friends' window-sills, and in their greenhouses. There are, too, specialist nurserymen who bring exhibits of pelargoniums to Chelsea Flower Show—and probably other, lesser shows elsewhere. You may know them because their exhibits are usually rather small and unshowy. Don't pass them by—if what I have been saying interests you. Don't hurry on to the display of 10-ft. delphiniums or the mountains plastered with schizanthus. Stop and examine the little and, perhaps at first sight, slightly dowdy exhibits and examine carefully. You will find them easier to get near than

## "GERANIUMS."

By CLARENCE ELLIOTT, V.M.H.

the more gorgeous set pieces, and you will find on them real plants of real interest, often antique, half-lost and forgotten "geraniums," genuine treasures and "collectors' pieces."

At one time "geraniums" (I may as well stick to "geraniums" meaning Zonal Pelargoniums) were greatly scorned by folk who had grown out of Victorian garden fashions and ideals. They could not rid their minds of the debased uses to which, with yellow calceolarias and blue lobelias, the poor dears had been subjected. I am glad to say I never succumbed to that particular fashion-phobe. I always liked them, even in the beds on the lawn when I was a child, though I detested the calceolarias—and still do.

To-day I grow seven or eight varieties of "geranium." I will describe them in the order—roughly—of their unimportance. There is a single specimen in

rose-pink flowers, and probably arrived in Tristan da Cunha in the very early days of the settlement of the island, and has been treasured there ever since. I treasure it for obvious reasons

of mixed interest and sentiment, having always read every scrap of news of that remote outpost.

I think I will drop the rating by unimportance. Too invidious. Another pink-flowered variety is labelled "Pink Moonlight," because its rather larger flowers are exactly the colour that moonlight would be—if it were pink. I got it originally some thirty years ago, from a window-sill in a farmhouse near Stevenage, and it now spends most of its time on a window-sill of the one-time farmhouse which is my present home. I seldom have more than one pot specimen, though many cuttings have been taken by friends. Probably when geraniums were in fashion it made its début as a very distinguished "new variety" with some very distinguished name. As "Pink Moonlight" I like it greatly. A geranium labelled "D.B.L." is a real antique. A very early type, whose scarlet flowers, of a particularly pleasing off-scarlet tone, are small, narrow-petalled and irregular in form—two erect petals and three pendant. It grows rapidly into tall, very free-flowering specimens. I first saw it, grown in vases, on the terrace of the home of D.B.L., the friend who gave me cuttings from which I have been growing descendants for many years. I have two or three 3-ft. specimens in large pots, which spend their summers in the open air, with their backs to a west wall. Their winters are spent on window-sills in the house, whose walls, fortunately, are 3 ft. thick, with proportionately wide window-sills and window-seats. Fifty years ago the most popular scarlet geranium was "Henry Jacoby," just as "Paul Crampel" is the scarlet to-day. Last July I was given a plant of the rare old double "Henry Jacoby," whose flowers are of an exceptionally pleasing tone of scarlet. Another antique geranium is the dwarf-growing "Black Vesuvius," with dark and dusky red-toned leaves and vermilion flowers. I grow this as an all-time window-sill specimen, together with another ancient survival, "Petit Henri," with tiny, bright-rose blossoms.

In 1939 I was given cuttings of a magnificent, nameless geranium in a garden on the French Riviera. Its colour is almost impossible to describe. Cherry-red comes as near as I can get. Half-a-dozen specimens planted out in the bed bordering the west side of my house make a superb piece of colour. I gave a specimen of this geranium to my friend Frank Jacob, of the Exotic Nursery at Witney, where he grows it, as he grows everything he touches, supremely well. He has christened this nameless variety "Clarence Elliott." He tells me, however, that to the buying public, there is only one geranium, and that is a scarlet geranium. What they want is "Paul Crampel"—and nothing else.

My own favourite geranium is "Kewensis." What the history of "Kewensis" is I do not know, but it is certainly an early primitive type, dwarf in habit and incredibly free flowering. The flowers are narrow petalled and irregular, like those of "D.B.L.," and the scarlet is softened by a wash, or stain, as it might be, of plum juice—stewed-plum juice. For planting out in beds or vases—as they plant it at Kew—I know nothing to equal this little gem.

For fullest information about geraniums, their cultivation and varieties, I recommend "The Book of the Geranium," by John E. Cross, and recently published by the Saturn Press. The frontispiece, a portrait of geranium P. "Maréchal MacMahon" in colour, by Antony Lake, is a truly splendid piece of straight plant portraiture. Beautifully and meticulously drawn and coloured, it is sheer quintessence of geranium.



"SHEER QUINTESSANCE OF GERANIUM": Pelargonium "MARÉCHAL MACMAHON"—"A TRULY SPLENDID PIECE OF STRAIGHT PLANT PORTRAITURE."

This portrait of a variegated-leaved geranium is from a painting by Antony Lake, which is the frontispiece of "The Book of the Geranium," by John E. Cross (illustrated, Saturn Press; 18s.), to which Mr. Elliott refers on this page. "Maréchal MacMahon," to quote Mr. Cross, is "an extremely beautiful plant, with golden leaves zoned with bronze. In cultivation, the leaves of this variety assume many different shades, the background varying from palest gold to greenish-yellow, and the zone from a pale brick colour, through bronze, to purple."

a 5-in. pot labelled "Tristan da Cunha." It was given to me by Mrs. Dyson Perrin, and so perhaps I should apologise for putting it at the top of the class for unimportance. Mrs. Dyson Perrin "collected" it as a cutting when, on a world cruise, she made a hazardous landing on the island and was given the cutting by a cottager. She struck the cutting on board, nursed it through the remainder of the voyage and, presumably, somehow got it past the plant quarantine officials on arrival in England. That is what I call true gardening. It is evidently an antique variety with smallish,

## "AN IDEAL GIFT."

NEXT year will be historic in that it will see the Coronation of her Majesty Queen Elizabeth II., and The Illustrated London News will be recording the event in two Double Numbers worthy of the beautifully produced records of the three previous Coronations. This suggests that the ideal gift for Christmas, particularly for friends overseas, would be a year's subscription to The Illustrated London News.

Every week the current copy will arrive and provide an hour of enjoyment and interest and, with its appearance, will come a happy and agreeable remembrance of the friend who has sent it. Orders for subscriptions for The Illustrated London News to be sent overseas may be handed to any good-class newsagent or bookstall or sent direct to The Subscription Department, "The Illustrated London News," Ingram House, 195-198, Strand, London, W.C.2, and should include the name and address of the person to whom the copies are to be sent and the price of the subscription. Canada, £5 14s.; elsewhere abroad, £5 18s. 6d. (To include the Christmas Number.) Friends at home will naturally be equally appreciative of such a gift, and in that case the year's subscription is £5 16s. 6d. (To include the Christmas Number.)

IN 1953—CORONATION YEAR—ALL POSTAL SUBSCRIBERS WILL RECEIVE THE TWO CORONATION DOUBLE NUMBERS AT NO EXTRA COST.





THE CLOSED GARDEN OF SPAIN—OR THE LONDON TOWN HOUSE: MUSICAL WITH FOUNTAINS AND BRILLIANT WITH FLOWERS AND POTTED PLANTS.

Some of our readers may remember this garden, which was erected at this year's Chelsea Show by William Wood and Son, of Taplow, for the Sociedad de Amigos del Paisaje y Jardines (Society of Garden and Landscape Lovers) of Madrid, on the initiative of the Marquesa de Casa Valdes. It is an Arab garden based on that of the Generalife at Granada and incorporates a number of features and plants, especially brought from Spain. In its very nature—its use of tiled pavements, fountains,

enclosing walls and pot plants—it reveals that it is the garden of a hot country, where lawn is out of the question, permanent flowering plants difficult to maintain and shade and the cool sound of falling water are prime requirements. And although these seem strange in an English garden, there are useful lessons to be learnt from it in planning a town garden—where again lawn is difficult and colour depends on a succession of potted plants. [From a colour photograph by W. Abbing.]





THE GARDEN OF LEISURED RECREATION OF EIGHTEENTH-CENTURY FRANCE: FROM A GOUACHE DRAWING OF "A GARDEN SCENE" BY JEAN-DEMOSTHENE DUGOURC (1749-1805).

*Reproduced by Courtesy of the Owner, Robert H. Gregory, Esq., and exhibited at the Mathiesen Gallery during an Exhibition of French Master Drawings of the Eighteenth Century—October 18 to November 25, 1950.*





THE SECLUDED GARDEN OF ENGLAND: COOL WITH WATER AND GREEN LAWNS AND ENLIVENED WITH THE SUDDEN SPLENDOUR OF FLOWERING SHRUBS.

This garden, like the Spanish garden of the first page of this Colour Supplement, was erected at the 1952 Chelsea Show. This garden was the work of Mr. Percy Cane and it provides a very interesting comparison and contrast with the Spanish garden. Both have basically the same plan and general shape, both use water and a three-arched arcade; but whereas the Spanish garden is the garden of a hot climate or an urban site, Mr. Cane's garden is *par excellence* the garden of a cool climate and a

country setting, where permanent shrubs like the rhododendrons, azaleas and maples prosper beside green lawns and combine in a strong impression of peace, continuity and permanence. The upright columns of the arcade seem to carry up and complete the long lines of the pool, and the classical effect of the pillars and the pool is heightened by the dark columns of the cypress, by the carved stone benches and by the upright lines of the standing figure in the pool. [From a colour photograph by W. Abbing.]



## THE TALE OF TUSITALA.

"VOYAGE TO WINDWARD: THE LIFE OF ROBERT LOUIS STEVENSON"; By J. C. FURNAS.\*

An Appreciation by SIR JOHN SQUIRE.

"AFTER an initial period," say the publishers, "of adulation and hero-worship, such as few writers have experienced, Robert Louis Stevenson suffered complete critical neglect and more than his share of 'debunking' biography." His latest biographer quotes Mr. Edwin Muir as stating: "Stevenson has simply fallen out of the procession. He is still read by the vulgar, but he has joined that band of writers on whom, by tacit consent, the serious critics have nothing to say." As one of the vulgar I must apologise for my low tastes, but they are always being detected by these "serious critics," who are always, at least in their own opinion, so much superior, in intelligence and taste, to "serious critics" of the generations before them. Thirty years ago I noticed that a serious critic said "nobody now reads George Eliot." In the next six second-hand bookshops I entered, from London to Devonshire, I asked for a copy of "Middlemarch." In every instance I was told that the demand for George Eliot was much greater than the supply. A few weeks ago a critic whom, normally, I do respect and enjoy, remarked in a Sunday paper that Kipling was very little read nowadays: at once a great multitude of the vulgar wrote in to the editor to say that the critic was talking rot—which indeed he was. The truth is that these "serious critics," living in their little hothouse coteries, are the ones who spend their time eagerly straining not to "fall out of the procession" and are complete slaves of fashion. They gallop around in their little Gadarene herds, determined to keep up with the times and away from "the vulgar." They would even turn their backs on such of their heroes as James Joyce if (which won't happen) he began to give delight to a large public. But delight is one of the things they can't bear. "That book can't be any good," they automatically reflect, "a lot of people are enjoying it."

The attitude is no new one. "If," observed Gilbert, "that young man expresses himself in terms too deep for me, Why, what a very, very deep young man that deep young man must be." The latest demand of the deep young men is for authors who are psychiatrists, writing about psychopathic people, and themselves fascinating subjects for psychiatrists. Mr. Furnas himself is tinged with the prevailing hue: he is frequently tempted to plant mother-fixations on Stevenson, and

household was enough. He does laboriously pry into purely private aspects of Stevenson's life, like an amateur doctor. But he has assembled a magazine of facts on which future commentators will draw; and it is evident that, *malgré lui* perhaps, he does consider Stevenson a great writer. He pays tribute to his clear and melodious style especially. I wish he could have emulated it. He has tried to force his imagery and he writes without an ear: at times going through his book, I felt like a fly on a sticky fly-paper. However, he does admire his author; and admiration



THE LAST GOOD PORTRAIT OF ROBERT LOUIS STEVENSON. ON DECEMBER 3, 1894, HE WAS GAILY TALKING ON THE VERANDAH OF HIS HOUSE AT VAILIMA WHEN HE SUDDENLY HAD A STROKE OF APOPLEXY FROM WHICH HE NEVER RECOVERED CONSCIOUSNESS, AND HE DIED PAINLESSLY THE SAME EVENING.

is very much out of fashion. Like love, it is a case for "serious critics" in Harley Street.

I abhor little quibbles and hole-picking; especially when an author has efficiently done, along his own chosen lines, the job he set out to do. Did I think that this book would fall stillborn from the press, I should not be so pernickety as to draw attention to certain points in his "apparatus." But, since his "new" material, and his conscientious use of old material, about Stevenson's life, has certainly produced a book which, until and unless somebody else comes along with more "new" materials with which to supersede it, may remain the standard life of Stevenson (as a man, not as an author) and, as such, will be reprinted, I should like to make two suggestions for improvement.

The first regards notes. Every historical writer is confronted with this dilemma: "Shall I put the notes at the foot of the page as footnotes, or shall I relegate them to appendices at the end?" Mr. Furnas, shrinking from the defacement of the pages which is produced by footnotes on the page, has relegated his notes to the end, indicating them by tiny little shouldered numerals on the right wings of the relevant words in the text. I, as will be many another reader in the future, was anxious to chase the references. But all I was given was the diminutive number, which might apply to many a subsection of many a chapter: and, in order to find the note I wanted, I had to go back to the "Chapter Index," discover in which chapter, or sub-chapter, the relevant page occurred, and then return to the crowded terminus of the book and trace the note. Chapter and section headlines on the tops of the pages (since this relegation to the end, quite reasonably, for appearance sake, has been chosen) would have saved one this constant looking back and forth, with one's thumb slipping out of the

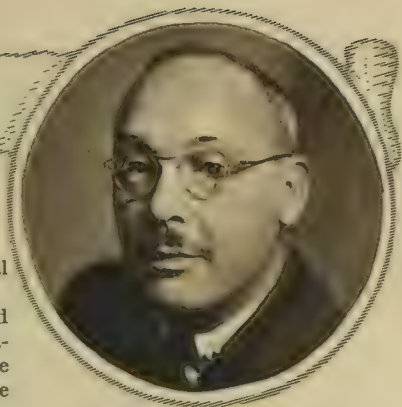
marked central place.

The second regards illustrations. There are twenty-four in the book. Stevenson, alone or in a group, is in half of them; and some of the others are comparatively trivial. But I think that illustrations should pertinently illustrate a book. There are figures in this narrative

who played an important part in Stevenson's life and were not members of his family, whose portraits might assist younger generations to envisage Stevenson's friends, and to confirm or correct Mr. Furnas's estimates of them. Mrs. Sitwell (Lady Colvin), Sir Sidney Colvin, Edmund Gosse, W. E. Henley, are all dominant in Mr. Furnas's story. Henley, the explosive cripple, he has probably set down as rightly as he could be set down: a photograph would but reinforce Mr. Furnas's picture. But as for the other three, all of whom I knew well, I can't help thinking that portraits might have given Mr. Furnas's readers supplementary and corrective information.

He has come near the truth about Sidney Colvin: a saintly, subdued, undemanding son, with a little white beak and a little white beard, who Professed the Fine Arts and sedulously biographized Keats, worshipped his good fairy of a wife, and dutifully, almost dotingly, served the memory of the leprechaun R.L.S. whom she treated as a beloved son. As for that wife, who was like an enchanting girl, even when she was eighty, if Mr. Furnas had known her he wouldn't even have allowed himself to discuss the question, although deciding in her favour, as to whether she had had "carnal" relations with R.L.S.: gentle as she was, I can see her lips curl and her eyes flash at the mere suggestion. As for Edmund Gosse, who that knew him would recognise him in Mr. Furnas's description of him as "spurting and chortling"? I don't quite know what "spurting" is meant to imply; it doesn't sound like anything pleasant. As for "chortling," Gosse, who permitted himself a lively twinkle, would have regarded the very word as a vulgarity, away from its proper context.

I have referred to Mr. Furnas's impertinent speculation as to the relations between R.L.S. and Lady



MR. J. C. FURNAS, THE AUTHOR OF THE BOOK REVIEWED ON THIS PAGE.

Mr. Furnas is an American who has been writing since his school and college days. He won renown in the U.S.A. with an article "—And Sudden Death" on the perils of motoring which has since become a classic. In addition to a number of novels he has written a comprehensive survey of the white man in the South Seas called "Anatomy of Paradise," Hawaii and the Islands of the South Seas, which won a prize in 1948 as a study of race relations.



FANNY VANDEGRIFT OSBOURNE AT APPROXIMATELY THE TIME WHEN SHE MET ROBERT LOUIS STEVENSON. THEY WERE MARRIED ON MAY 19, 1880, IN SAN FRANCISCO, AND THE RECORD IN THE REGISTER OF THE OFFICIATING CLERGYMAN SHOWS THAT FANNY DISGUISED THE FACT THAT SHE WAS A DIVORCEE, BUT CANDIDLY ADMITTED HER AGE. SHE WAS FORTY AND R.L.S. THIRTY AT THE TIME OF THEIR MARRIAGE.

he tends to underrate some of Stevenson's jolliest stories (such as "The Wrong Box" and "Prince Otto," which was the parent of Anthony Hope's books) because they "have no psychological depth." But on the whole he is on the right side. He does fill his book with unnecessary detail: what does it matter that when the Stevensons left England for France they took the dog with them but not the cat—especially as he misses the chance of suggesting that Stevenson's sub-conscious knew that one cat in the



THE HOUSE WHICH R.L.S. BUILT AT VAILIMA, SAMOA, WHERE HE SPENT THE LAST FOUR YEARS OF HIS LIFE. THIS PHOTOGRAPH SHOWS THE HOUSE IN COURSE OF CONSTRUCTION BEFORE LOUIS'S WORKROOM WAS BUILT. LOUIS IS LEANING OVER THE FIRST-FLOOR BALCONY RAILING.

Illustrations reproduced from the book "Voyage to Windward"; by courtesy of the publishers, Faber and Faber.

Colvin. He also speculates as to the relations between R.L.S. and his wife before they were married, quoting a letter to prove that they had pre-marital relations. Why should authors, more than other men, be subjected to this posthumous keyhole peeping, and solemn production of evidence as though they were in the Criminal Court and biographers were a blend of judges and counsel for the prosecution. Authors, in future, would be well advised to keep their confidences, as also their deeper feelings, for conversation, and keep their letters on the level of gossip.

Novels are reviewed by K. John, and other books by E. D. O'Brien, on page 602 of this issue.

\* "Voyage to Windward: The Life of Robert Louis Stevenson." By J. C. Furnas. Illustrated. (Faber and Faber; 25s.)



# SOME PERSONALITIES OF THE WEEK: PEOPLE AND EVENTS IN THE PUBLIC EYE.



**DR. W. G. PENNEY.**

The Chief Superintendent of armament research, Ministry of Supply, Dr. W. G. Penney directed the successful British atomic weapon test on Monte Bello Islands on October 3; and received a telegram of congratulation from Mr. Churchill. He helped to make the first atomic bombs and witnessed the dropping of one at Nagasaki in 1945.



**ADMIRAL SIR JOHN EDELSTEN.**

Has succeeded Admiral of the Fleet Sir Arthur Power as C-in-C. Portsmouth, and also as Allied C-in-C. Channel and Southern North Sea, under N.A.T.O. Admiral Edleston, who is sixty-one, has been in the Service for forty-eight years. He was Lord Commissioner of the Admiralty and Vice-Chief of the Naval Staff from 1947 to 1949.



**MR. G. H. PAULIN.**

The Queen has approved a design by Mr. G. H. Paulin (sculptor of the 1914-18 war memorial to the 51st Highland Division at Beaumont Hamel) for a Coronation hall mark which may be used on gold and silver ware between October 1952 to December 31, 1953. The design was first accepted for a Coronation souvenir medal.



**SIR FRANK BRANGWYN, R.A.**

The first living artist to be honoured by a retrospective exhibition in the Diploma Gallery, the Royal Academy. Sir Frank Brangwyn was born in 1867 in Bruges, of Welsh parents, first exhibited at the R.A. in 1885, was elected A.R.A. in 1904 and R.A. in 1919. Drawings from the exhibition are illustrated elsewhere in this issue.



**AT THE EGYPTIAN EMBASSY IN LONDON: MAHMOUD FAWZI, THE NEW AMBASSADOR, WITH HIS WIFE.**

Mahmoud Fawzi, the Egyptian Ambassador to London in succession to Abdul Fattah Amr, arrived in this country to take up his appointment at the end of September. Before leaving Cairo he called on Sir Ralph Stevenson, the British Ambassador. Mahmoud Fawzi, who has two daughters, was formerly the permanent Egyptian delegate to the Security Council.



**WITH THE LITTLE COCKER SPANIEL "WE'RE GONNA KEEP": SENATOR NIXON, THE REPUBLICAN VICE-PRESIDENTIAL CANDIDATE, AT HOME WITH HIS FAMILY.**

One of the most telling points made by Senator Nixon, the Republican Vice-Presidential candidate, in his broadcast in which he gave his "entire personal financial history," was his reference to "a little cocker spaniel dog" named *Checkers*. Senator Nixon said that the dog was a gift from a man in Texas, and added: "I just want to say this right now, that regardless of what they say about it, we're gonna keep it."



**WITH HIS GRANDDAUGHTER, FRANCES: THE LATE LORD ASTOR, WHO DIED ON SEPTEMBER 30 AT THE AGE OF SEVENTY-THREE.**

Lord Astor, who died on September 30, was chairman of the directors of *The Observer*. Before succeeding to the Viscountcy on the death of his father in 1919, he had from 1910 represented the Sutton Division of Plymouth as Conservative M.P. He was a man of wide interests, being particularly devoted to the welfare of agriculture, and deeply concerned in

measures for improving public health and the general standard of life. Lord Astor has also been described as "perhaps the best judge of racing and breeding of his generation." Our photograph shows him with his granddaughter Frances, daughter of the Hon. David Astor, his second son, and the editor of *The Observer*. [Photograph by Michael Peto.]



**TO BE LONDON'S LORD MAYOR: SIR RUPERT DE LA BÈRE.**

Sir Rupert De La Bère, M.P., citizen and Skinner, was elected Lord Mayor of London at Guildhall on September 29 for the civic year beginning on November 9. He will be installed on November 8. Sir Rupert, who is fifty-nine, and Conservative M.P. for South Worcestershire, has indicated that he does not intend to give up his parliamentary seat because of his election as Lord Mayor.



**MISS P. DAVIES.**

Became the new English Ladies' Golf Champion on October 2, when she defeated Miss J. Gordon, of Stanmore, by 6 up with 5 to play in the 36-hole final on the Royal North Devon Club's course at Westward Ho! Miss Davies won the Girls' Championship in 1949 and the Midland Ladies' title this summer. She is a trained orthoptist.



**CAPTAIN H. GRATTIDGE.**

To succeed Commodore G. E. Cove as Commodore of the Cunard Fleet. Captain Grattidge, who is sixty-one, served his apprenticeship in sail, first going to sea in 1906 and joining the company in 1914. He was first appointed in command in *Ascania* in December, 1942. His present command is the liner *Queen Mary*.



**MR. C. H. DOUGLAS.**

Died on September 29, aged seventy-three. A consulting engineer and economist, Mr. Douglas evolved the theory known as Social Credit. In World War I. he held the rank of Major in the R.F.C., and later in the R.A.F. In 1935 he was appointed Chief Reconstruction Adviser for Alberta. His publications include "Social Credit."



**SIR KEITH MURDOCH.**

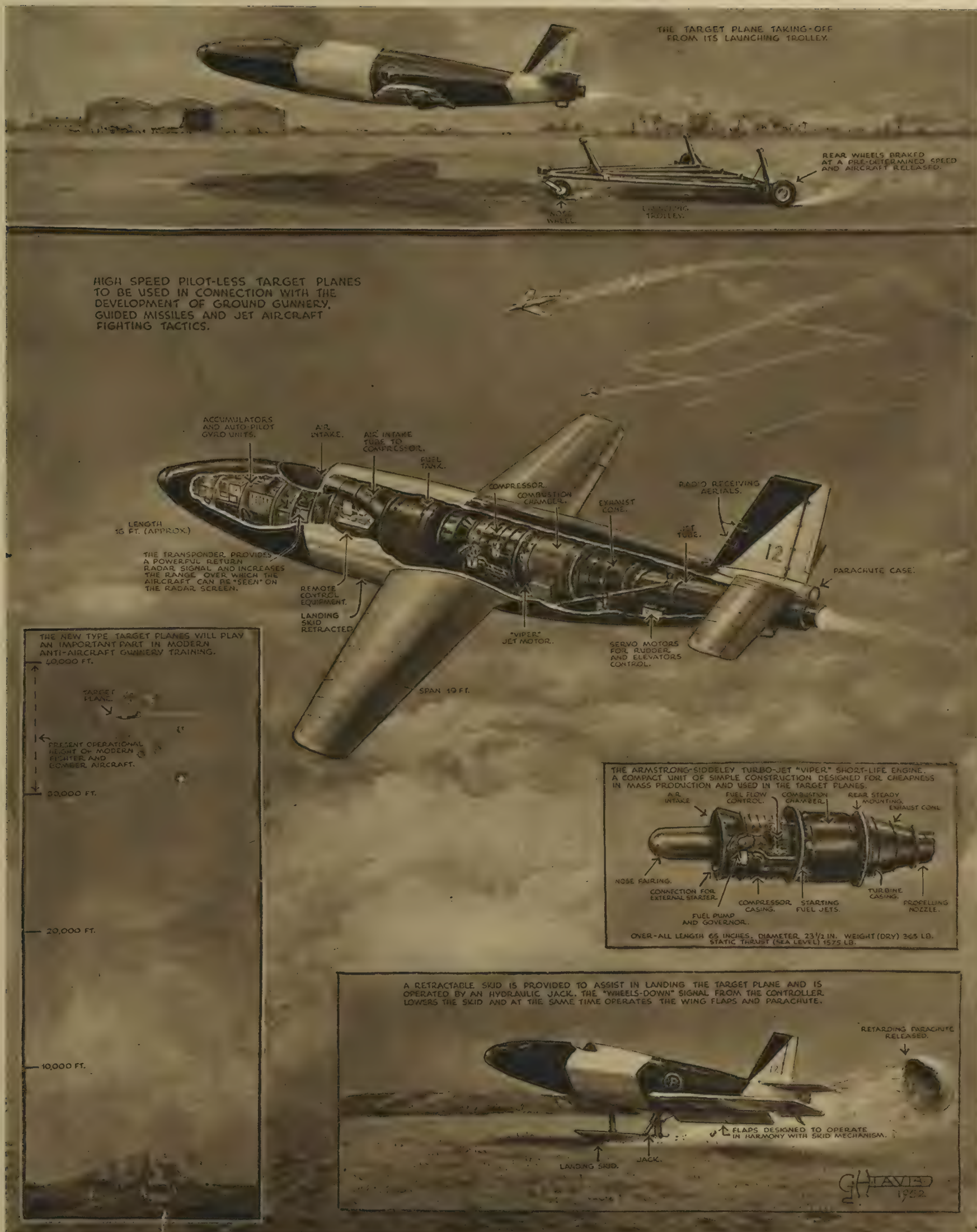
Died in Melbourne on Oct. 5, aged sixty-six. Sir Keith Murdoch was Chairman of the Melbourne *Herald* and associated papers; and was Australian Director-Gen. of Information 1939-40. He was war correspondent with the Australian Forces in World War I., and *The Times* special correspondent in *Re-nown* during the Prince of Wales' Australasian tour.



**INSTALLED AS SHERIFFS OF THE CITY OF LONDON: ALDERMAN S. H. GILLETT (LEFT) AND MR. SIDNEY FOX.**

Alderman S. H. Gillett and Mr. Sidney Fox were installed as Sheriffs of the City of London on September 27. At the installation ceremony in Guildhall, presided over by the Lord Mayor, Sir Leslie Boyce, and in the presence of the aldermen and a gathering of citizens, they took the ancient oaths. Gold chains were placed on their shoulders by their predecessors.





#### TO BE USED FOR ANTI-AIRCRAFT GUNNERY PRACTICE AND AIR-FIGHTING TRAINING: THE NEW PILOT-LESS TARGET AIRCRAFT.

The greatly increased speed and height at which jet-powered aircraft operate present a number of problems for ground air defence and air-fighting training, and in order to provide a more realistic target for practice shooting new types of target aircraft are now in production, of which the Australian-built *Jindivik* (an aboriginal word meaning a spear-thrower) is an outstanding example. The responsibility for the design and construction of the *Jindivik* was placed with the Government Aircraft Factory at Fishermen's Bend, near Melbourne, and work commenced four years ago with an experimental machine carrying a pilot from which has evolved the present model that is entirely controlled by wireless from the ground. The aircraft is launched from a three-wheeled trolley, being released when the rear wheels of the trolley are braked at a predetermined speed. The *Jindivik* is powered by an exceedingly interesting turbo-jet motor designed and built by Armstrong-Siddeley and known as the *Viper* "short-life" turbo-jet.

The main features of this motor are that it is compact, simple in construction and cheap to produce in quantity. In size the *Viper* engine is just over 65 ins. long, compared with the 130 ins. length of a standard *Sapphire* jet motor, and weighs 365 lb. (dry) compared with the latter's 2550 lb. The *Jindivik* is provided with a retractable skid which is automatically lowered when the controller sends out the "wheels down" signal. Fuselage and wing-tip bumpers are provided, together with a tail parachute, which prevent the aircraft breaking up every time it lands. The forward part of the fuselage contains the remote-control apparatus, including a radio-receiver, signal analysers, auto-pilot and telemeter. In addition, there is a transponder to give a powerful return radar signal, thus increasing the range over which the aircraft can be "seen" on the radar screen. No doubt the experience gained in flying these radio-controlled target aircraft will be applied to the development of guided missiles.

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS.





## THE WORLD OF SCIENCE.



### AN OBSCURE STORY OF PANGOLINS.

By MAURICE BURTON, D.Sc.

THE more one considers established legends and seeks to analyse them in the light of modern knowledge, the more one tends to the view that at the least every legend contains a germ of truth. The germ may at times be remarkably small, but even then the mere attempt at analysis may lead to interesting facts or speculations. It was while looking into the question of bird-anting behaviour that I recalled something similar connected with pangolins.

Pangolins are sufficiently unlike all other mammals that a few words of explanation may not be out of place. To-day they are classified in a separate order, the Pholidota, although they were formerly included,

swollen-looking, and act like heavy cushions to protect the small eyes. The mouth, even when open, is slit-like, with room for no more than the passage of the tongue and its adhering ants. And the external ear is no more than a muscular fold, which closes the opening into the ear. Yet, in spite of all these things, according to Lang, writing in the *Bulletin of the American Museum of Natural History* (1922, page 323), the folklore of certain parts of China, Malaya and Japan, credits the pangolin with a remarkable behaviour. His note is very brief, and I have not been

able to find any other reference to the story. With minor variations, according to the locality, it amounts to this. A pangolin, after tearing open an ants' nest, may erect the scales of its body, wait until as many ants as possible have crawled beneath them. Then, suddenly, depressing the scales hard, it crushes the

with ants, recounted on this page last week, and also of the grey squirrel, and recalling how for so long this was disbelieved, we cannot dismiss the story merely because the behaviour has not been witnessed by an accredited zoologist and duly recorded in the pages of a scientific journal. It has been suggested, as I have previously pointed out, that anting in birds may serve the purpose of ridding the body of parasites. If we accept this thesis, then the alleged conduct of the pangolin acquires a significance.

I was long ago struck by the regularity with which birds bath, and especially by the fact that even water-birds, and those diving frequently are no exception, regularly indulge this habit. From that I was led to keep note of what may generally be called the toilet equipment of animals. The frequency with which insects clean themselves, the regularity of preening among birds and of grooming in monkeys are but a small part of the story. Among mammals it is particularly noticeable how often claws and teeth are used, even specially adapted, for cleansing and grooming the fur. Pangolins must be severely handicapped for scratching and cleaning, with the body so closely covered with overlapping scales. The shortness of the legs, even although they are furnished with well-developed claws, does not help. In view of all we know, then, it would seem the most natural thing for a pangolin to resort to some unusual method for cleaning itself; so why not use its victims for ablutions before consuming them? In view of the fantastic



HAVING SHARP AND POWERFUL CLAWS FOR TEARING OPEN THE NESTS OF ANTS AND A THREAD-LIKE, STICKY TONGUE WITH WHICH TO PICK UP ITS PREY: A MALAYAN PANGOLIN TEARING OPEN A ROTTEN LOG TO EXPOSE THE ANTS NESTING WITHIN.

with sloths, armadillos and ant-eaters, in an omnibus order, the Edentata. In Africa there are the black-bellied and the small-scaled tree pangolins, both over 3 ft. long and fairly common in the dense rain forests; and the two terrestrial species, less common and both some 5 ft. long, the giant pangolin of West Africa and Temminck's pangolin, of South and East Africa.

In Asia, the Chinese pangolin and the Malayan pangolin, both less than 2 ft. long, climb trees also in their search for ants. The Indian pangolin, a few inches longer, does not climb. In general appearance and in habits there is little to choose between any of these seven species, apart from size. The long, low body supported on short legs, and the long tail are covered with large, overlapping scales, sharp-edged and somewhat pointed, with a few hairs growing between the scales. The under-surface is soft, and its only protection is a covering of sparse hairs. When attacked, a pangolin rolls into a ball, throwing the tail across the soft under-belly to present its scale-covered surface to the enemy.

To obtain a meal, a pangolin rips open an ants' nest with its fore-claws, and to facilitate this the third toe of each fore-foot is armed with an extra-long digging claw. Into the tunnels of the nest the long, extensible tongue is flicked with lightning speed. Within the tubular snout the tongue runs in a groove, so that ants taken up on it are automatically wiped off and swallowed, the tongue being re-lubricated, before being extruded again, by a supply of a viscid fluid given out from disproportionately large glands on either side of the throat, which causes the ants to adhere to the tongue. The stomach, divided into two parts, has thick, muscular walls, and usually contains a quantity of grit, so that it acts like a gizzard in grinding up the ants. This grinding action, together with the very potent gastric juices, renders the formic acid innocuous and readily disposes of the jaws of even the dreaded soldier ants. Any ants climbing over the pangolin's body are shaken off by a quick, quivering movement, and, as if to demonstrate its complete mastery of the situation, a pangolin, having cleaned out a nest, will sweep the fragments from it together with its tail, and search these with its tongue for any remaining ants.

In fact, everything about a pangolin would suggest that it had been built exclusively for feeding on troublesome insects. The heavily-armoured body, the stout limbs and claws, as well as the internal mechanism for catching and digesting them, are linked with other protective measures. The nostrils are narrow and easily closed, the eyelids are thick and

ants. After this, the pangolin goes into water, erects its scales again, and proceeds to enjoy a meal of the dead ants floating on the surface of the water.

On the face of it, this is an impossible story of an animal with a body fully protected against ants, yet deliberately inviting them in. As such, it fully merits the usual comment, that there is no truth in it. On the other hand, remembering the remarkable behaviour of birds



SETTLING ITSELF IN AN ANTS' NEST AND RAISING ITS SCALES TO ALLOW THE ANTS TO CRAWL UNDERNEATH: A PANGOLIN TAKING AN ANT-BATH AS DESCRIBED IN LOCAL LEGENDS.

The pangolin may, according to local legend, sometimes take an ant-bath. Settling itself in an ants' nest, it is said to raise its scales, allowing the ants to crawl underneath. Then suddenly lowering the scales, it crushes the ants, after which it goes to water and raises the scales again so that the insects float off. This legend has been construed by zoologists as an incredible account of a method of feeding, but it could be a parallel to bird-anting.

Drawings by Jane Burton.

tricks of behaviour of which we know other animals to be capable, there is nothing unduly remarkable in the pangolin entering water to rid itself of its cleaning agents, since the quivering movement already noted is effective, in all probability, only to ants crawling over the soft under-belly and on the surfaces of the scales. If they have been crushed beneath the scales, quivering would be ineffective. Finally, the report that the pangolin eats the dead ants as they float on the surface of the water is in no way astonishing. An animal normally feeding on ants would naturally react in this way to the presence of the insects, whether in a nest or floating on water. In fact, such careful scavenging is in line with its known habit of sweeping up the crumbs of a nest with its tail and scooping up the remaining ants.

The fact that no zoologist has observed this behaviour on the part of the pangolins is not at all surprising. Those native to pangolin country are the more likely to have observed them closely. All pangolins are hunted for their flesh, and the two smaller Asiatic species, the Chinese and the Malayan, were also much sought after, for another reason: that their scales were highly valued by the Chinese for their supposed medicinal properties. Those who regularly hunt a beast usually know most about its everyday habits, and it may yet transpire that this is another case of anting—by an ant-eater.

The main argument against this pangolin story is this. So far, there are no records of ant-eating birds using ants for external application.



REPRESENTING MATTED AND COMPRESSED HAIR: THE OVERLAPPING SCALES OF THE PANGOLIN—LIKE HAIR, THEY ARE EMBEDDED IN THE SKIN, AND CONTROLLED BY MUSCLES AT THE BASE OF EACH SCALE. Photograph by M. G. Sawyers.



## A SCIENTIFIC EXHIBITION AND OTHER NEWS: THE CAMERA AS RECORDER.



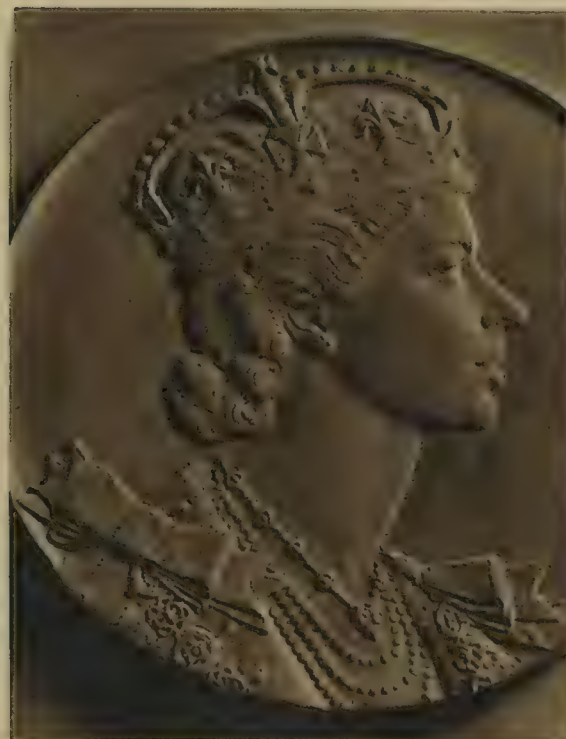
SIR WILLIAM RAMSAY (1852-1916), THE GREAT CHEMIST WHOSE CENTENARY IS CELEBRATED THIS YEAR: FROM A PORTRAIT IN THE CENTENARY EXHIBITION.



AN AIR-LIQUEFACTION PLANT WHICH WAS INSTALLED FOR SIR WILLIAM RAMSAY IN 1899: ONE OF THE EXHIBITS IN THE CURRENT CENTENARY EXHIBITION.



SIR WILLIAM RAMSAY IS KNOWN FOR HIS DISCOVERY OF THE RARE AND INERT GASES IN THE ATMOSPHERE: A SCIENCE MUSEUM DEMONSTRATION OF THEIR PROPORTIONS.



APPROVED BY HER MAJESTY AS THE CORONATION HALL-MARK: THE QUEEN'S HEAD CROWNED, BY MR. G. H. PAULIN.

On October 1 it was announced that the design above by Mr. G. H. Paulin, of St. John's Wood, had been approved for use as the Coronation hall-mark and "may be struck by any Assay Office during the period October 1, 1952, to December 31, 1953, upon any gold and silver ware bearing one of the date letters in current use during that period."



SIR FRANCIS DRAKE'S LODESTONE: A FAMOUS RELIC NOW ON LOAN TO THE NATIONAL MARITIME MUSEUM.

This lodestone, which is of the type formerly carried by sea captains to "retouch" their compass needles when they became demagnetised, is reputed to have belonged to Sir Francis Drake, and by him to have been given to Lawrence Kemys. The lodestone has been lent to the National Maritime Museum by Lord Wharton.



INSPECTING ONE OF THE PARKING METERS NOW BEING TESTED IN BASLE. WHEN A COIN IS INSERTED A TICKET ENTITLING THE CAR OWNER TO PARK FOR 15-30 MINS. IS ISSUED.



PART OF EUSTON STATION'S NEW COLOUR LIGHT SIGNALLING SYSTEM: A SECTION OF THE ALL-ELECTRIC MINIATURE LEVER PANEL, WITH A TRACK DIAGRAM ABOVE.

On October 5 a colour light system of signals with complete track circuiting was put into operation at Euston and forms part of a £300,000 scheme of improvements. A new signal-box containing 227 all-electric miniature levers now replaces three existing signal-boxes at the station.



INAUGURATING NEW GAS PLANT AT BECKTON: COLONEL HAROLD SMITH WITH (ON RIGHT) MR. MICHAEL MILNE-WATSON, CHAIRMAN OF THE NORTH THAMES GAS BOARD.

Recently Colonel Harold C. Smith, Chairman of the Gas Council, inaugurated new carburetted water-gas plant at Beckton, London. The new plant, the largest in Britain, has a gas-making capacity of 18,000,000 cu. ft. per day and will be able to deal with sudden large increases in consumption during cold weather.



## CURRENT COMMONWEALTH NEWS: PEACEFUL AND WARLIKE TOPICS.



THE ROYAL AUSTRALIAN AIR FORCE RECEIVES THE QUEEN'S COLOUR: THE CEREMONIAL PARADE AT LAVERTON ON SEPTEMBER 17.

The Royal Australian Air Force received the Queen's Colour at a ceremonial parade at Laverton, Victoria, on September 17. In the unavoidable absence of the Governor-General, Mr. McMahon, the Australian Air Minister, handed over the Colour. He read a message from her Majesty saying that she remembered with great pride the devotion to duty and the sacrifices of the R.A.A.F. in the perilous days of 1939-45, and referring to the fine service of the R.A.A.F. in Malaya and Korea.



BEARING A THREE-QUARTER BUST OF THE QUEEN WEARING A DIAMOND DIADEM, ENGRAVED FROM A PORTRAIT BY DOROTHY WILDING: THE COLONIAL CORONATION STAMP DESIGN.

The design for the Colonial Coronation stamps has now been released. It shows a three-quarter bust portrait of the Queen in a medallion framed with the word "Coronation" and the date "2nd June, 1953." The design is by Bradbury and Wilkinson and the head is engraved from a likeness by Dorothy Wilding. Details of the participating territories and the values and colours of the stamps will be issued later.



THE FIRST SHIP TO ENTER THE NEW DRY-DOCK AT SUNDERLAND, OPENED ON OCTOBER 3 BY LADY FRASER: THE BRITISH TANKER COMPANY'S *BRITISH REALM*. Lady Fraser, wife of the Chairman of the Anglo-Iranian Oil Company, on October 3 opened a new dry-dock, intended primarily for the large tankers which are under construction in British shipyards, at Sunderland. The new dock is capable of accommodating vessels up to 32,000 tons. It is 675 ft. long by 87 ft. 6 ins. at the entrance. The first vessel to enter the dock was the British Tanker Company's vessel *British Realm*, which is seen approaching to enter as the new type gate submerges.



A KENT EXHIBITION OF CORONATION ROBES AND REPLICAS OF THE CROWN JEWELS: THE WIFE OF THE COUNTY SECRETARY OF THE ORDER OF ST. JOHN ARRANGING THE CORONATION COPE.

The Council of the Order of St. John in Kent have organised an exhibition of Coronation robes in aid of funds for their cadets. It opened at Maidstone and will be at Canterbury on October 11 to 17. The exhibits include the tabard of Norroy and Ulster King of Arms and a cope worn by Archbishop Davidson at the Coronation of Edward VII. (when Bishop of Winchester); and at the Coronation of George V. (when Archbishop of Canterbury).



LENT BY THE ARCHBISHOP OF CANTERBURY FOR EXHIBITION IN AID OF THE KENT CADETS OF ST. JOHN: THE COPE WORN BY ARCHBISHOP DAVIDSON AT THE CORONATIONS OF EDWARD VII. AND GEORGE V.



DOGS WHICH ARE SERVING WITH THE 1ST BRITISH COMMONWEALTH DIVISION IN KOREA: THESE ANIMALS, WHICH HAVE BEEN TRAINED TO DETECT NON-METALLIC MINES, ARE JUST OFF ON AN OPERATIONAL EXPEDITION.

A number of dogs trained to work as mine detectors for non-metallic mines which ordinary detectors do not pick up, are on active service with the 1st British Commonwealth Division in Korea. Our photographs show four of these animals going off on a mission; and one of the veterans, sixteen-year-old *Teddy*, who once jumped with paratroopers into France, posed with a wartime friend.



WARTIME FRIENDS IN KOREA: *TEDDY*, A VETERAN OF SIXTEEN YEARS OF AGE, WITH A BRITISH SERGEANT OF THE ROYAL ARMY VETERINARY CORPS, WHO WORKED AS A TRAINER IN THE WAR DOG TRAINING SCHOOL, BRITISH ZONE OF GERMANY.



## FROM HOME AND ABROAD: A CAMERA RECORD OF SOME RECENT EVENTS.



AT THE R.A.F. STATION AT TOPCLIFFE, YORKSHIRE: ELEVEN OF THE TWELVE MEN WHO WERE RESCUED FROM THE ICE-CAP IN GREENLAND.

Major Donald Barker-Simson (on crutches) and ten of the other eleven men who were stranded on a Greenland ice-cap for ten days when their R.A.F. Hastings aircraft crashed on September 16 while dropping supplies to the British North Greenland Expedition, arrived at Topcliffe, in Yorkshire, from the U.S.A.F. base at Thule, Greenland, on October 2. The twelfth man, an American, remained behind at Thule.



(RIGHT.) BEING SWORN IN AS GOVERNOR AND C-IN-C. OF KENYA: SIR EVELYN BARING, AT A CEREMONY AT THE LAW COURTS IN NAIROBI.

Sir Evelyn Baring was sworn in as Governor and C-in-C. of Kenya by Chief Justice Sir Hector Hearne at a ceremony at the Law Courts in Nairobi on September 30. Sir Evelyn Baring, who has succeeded Sir Philip Mitchell, arrived in Kenya by air on September 29, accompanied by his wife and daughter. The new Governor said that people of all races in Kenya had now reached a critical stage in their development.

RELEASED FROM PRISON AS AN ACT OF CLEMENCY: THE FORMER GENERAL VON MACKENSEN.

As an act of clemency, the former General von Mackensen, who in 1946 was sentenced to death for his part in the shooting of hostages in the Ardeatine Caves in Rome in 1944, was released on October 2 from Werl prison, in the British Zone, where he had been serving his commuted sentence of life imprisonment. Von Mackensen is sixty-three.



IN A CROWDED APPEAL COURT IN TOKYO: THE TWO BRITISH NAVAL RATINGS, SMITH (LEFT) AND STENNER, DURING THE HEARING OF THEIR APPEAL.

On September 24 the Osaka Higher Court in Tokyo began the hearing of the appeal by the two British sailors, Derek Smith and Peter Stenner, of H.M.S. *Belfast*, against their conviction by the Kobe district court to two-and-a-half-years imprisonment for robbery with violence. The examination of the sailors had not concluded when the court rose, after deciding to adjourn until October 8, a week after the Japanese General Elections. The Court said it would call an international lawyer from Tokyo at the next hearing.



DECLARED *PERSONA NON GRATA* BY THE SOVIET GOVERNMENT: MR. KENNAN, THE U.S. AMBASSADOR IN MOSCOW, SEEN AT HOME WITH HIS WIFE AND CHILDREN.

It was announced on October 3 that Russia had demanded the immediate recall of Mr. Kennan, the American Ambassador to Moscow. Mr. Acheson, the U.S. Secretary of State, said a Russian Note had stated that Mr. Kennan was *persona non grata*, and based the request for his withdrawal on statements made by Mr. Kennan to reporters in Berlin two weeks previously. Mr. Kennan said in effect that the treatment of foreign diplomatists in Russia was worse than that in Nazi Germany in 1941 and 1942.



BOWING TO MEMBERS OF THE PHILHARMONIA ORCHESTRA AT THE FESTIVAL HALL: SIGNOR TOSCANINI, WITH HIS BACK TO THE CHEERING AUDIENCE.

London gave Signor Toscanini—the eighty-five-year-old world-famous conductor—a tremendous farewell ovation after the second Brahms concert which he conducted at the Royal Festival Hall on October 1. After returning to the rostrum three times he sent a message to the exuberant audience: "The maestro sends you his love. He knows that you will understand." He received the leaders of the orchestra and many well-wishers in his room after the concert.





THE mirror of Fig. 1, with its—what is the word?—glamorously infantine border of stump-work, turned up at Christie's last April in its original oak folding case complete with brass escutcheons and hinges—a pleasant and hilarious relic of some Carolean dressing-table. Such things are rare enough, and still more rare with a folding case. Boxes, or book-bindings or caskets with a similar decoration are found, and the fashion seems to have started fairly early in the seventeenth century and to have faded out about 1688.

I have been at some pains to ask questions as to whether any woman of to-day has bothered to embark upon this very laborious work, and the answer is an emphatic "No," with the proviso that occasionally a modest attempt at a padded flower or fruit is to be seen upon odds-and-ends made specially for church bazaars—from which it would appear that stump-work, as it is called, has no future and a very brief past. It is customary to write of it with disdain and, to be sure, it can hardly be classed among the noblest work of womankind. An odd convention seems to have decreed that good design was of no consequence; all that mattered was to cover a white satin background with as many representations of men, women, animals, flowers, fruit, birds, beasts and insects as possible, and if a butterfly happened to be thrice the size of the human head next to it, so much the better. I must say I don't feel any more censorious about this peculiar fashion than I do about the Victorian liking for wax fruit under a glass case, and once you take the trouble to look at the detail it becomes amusing and, in a queer way, rather touching. To think of the thousands of woman-hours which must have been spent upon this exacting work!—and exacting it was.

Figures, and any other part of the design to be shown in relief, were stuffed with a pad of wool, or of carved wood, and then covered in fabric, and all the flowers and dresses, and so forth, were made of minute and intricate embroidery. Dresses were especially complicated, for the material was made to turn in and out and show elaborate petticoats, and so forth. The subjects most in favour were biblical—the visit of the Queen of Sheba to King Solomon, the story of Susannah and the Elders, for example (always in contemporary costume)—or one of the Charles' and their queens, or, as in this example, a cavalier and a woman with a lute. A close inspection of the illustration reveals a very considerable menagerie—lion, camel, dog, deer (?), rabbit, caterpillar, butterfly,

## A PAGE FOR COLLECTORS. REFLECTIONS ON MIRRORS AND NEEDLEWORK.

By FRANK DAVIS.

parrot, snail and a singularly engaging little animal, earless and impertinent, just above the lady with the lute. The woman at the top appears to be eating fruit from a basket she holds on her lap; the one below would be a handsome enough girl had not the embroideress inadvertently provided her with a moustache, and so made her look uncommonly like Charles II. As I have said, to judge these things by any other than their own nursery standards would be unfair,

Mansell, who had his finger in many pies from the 1620's onwards. Whether early or late, they all seem to have been imitations of the Venetian, and not of very good quality. None, as far as I can discover, have ever been identified with certainty. The statement that they were unlikely to have been of good quality is a guess, supported by the fact that in 1688 the importation of Venetian mirrors began again. If the Duke of Buckingham's mirrors were good

enough, why, ask the critics, allow the importation of Venetian? That is a fair enough question, but it occurs to me that by 1688, the demand for mirrors could well have been much greater than the struggling glass-house at Vauxhall could supply, for households were becoming more and more luxurious, and the Duke was hardly the sort of man who would meekly agree to a change which could hurt his pocket. It is surely more likely that he had a hand in importation and made a profit from both sources.

But I am wandering from the point, which is this: the making of mirrors was not confined to small sizes easily carried about and suitable for home-made needlework frames as in Fig. 1. The things were made in the grand manner and surrounded with frames in every way worthy of them and of the rooms in which they were destined to hang. The dressing mirror of Fig. 1 is less than 2 ft. in height, including the stump-work border. The mirror of Fig. 3 is 6 ft. 6 ins. in height and 2 ft. 11 ins. wide. The frame is carved and gilt—the crest in high-relief with scrolls and foliage. It is a luxurious object and a very typical



FIG. 1. FRAMED IN A BORDER OF NEEDLE-AND-STUMP-WORK: A CHARLES II. TOILET MIRROR.

Needle-and-stump-work, an intricate form of embroidery, was in fashion from early in the seventeenth century until about 1688. This mirror, a "pleasant and hilarious relic of some Carolean dressing-table," is complete with brass escutcheons and hinges, and its original folding case. [By courtesy of Christie's.]

and it is not surprising that so stereotyped a convention did not last very long.

The following century had other ideas of what needlework should be on a small scale, and I think that Fig. 2 provides an adequate example. This pole screen—a very swagger piece of cabinet-making, though we are not concerned with this aspect of it at the moment, but you might as well note the elegant finial and the nice carving below—is formed by a needlework panel showing the sacrifice of Isaac and surrounded by a floral border in *petit- and gros-point*; no more nursery design, however engaging, but a carefully organised picture, with a bearded Abraham in fancy dress, and the kneeling Isaac looking scared, as well he might.

So much for needlework—back to mirrors, please. During the sixteenth and seventeenth centuries the Venetians were almost the sole makers of mirror glass; their wares were exported all over Europe, and it was not until the latter part of the seventeenth century that their supremacy was seriously challenged. Mirror glass had been made in Lorraine as early as the fourteenth century, but on a small scale, and it was left to Louis XIV.'s minister,

Colbert, to establish the French industry on a sound basis. In England the mirror manufacture was carried on at the glass-house at Vauxhall. The Duke of Buckingham held the patent for this, and the factory was managed for him for the three years from 1671 to 1674 by a certain John Bellingham, whose name appears earlier as a mirror-maker at Haarlem and Amsterdam. Previous to this, mirrors had been made by that go-getting business man



FIG. 2. WITH A NEEDLEWORK PANEL REPRESENTING THE SACRIFICE OF ISAAC: A CHIPPENDALE MAHOGANY POLE SCREEN.

The well-designed needlework panel in this pole screen depicts Abraham about to sacrifice Isaac. It is carried out in brilliant colours and has a floral border in *petit- and gros-point*. [By courtesy of Frank Partridge and Sons.]

example of the style of the period, which could at its worst be exasperatingly flamboyant and at its best at once rich and dignified. With Fig. 4—say forty-

years on—we find ourselves in a world in which household gods take on a different aspect; where plain, beautifully figured walnut is substituted for gilding, and where the elegance of a Palladian exterior is echoed in the pediments above pieces of furniture. A broken pediment of this kind is familiar enough upon such things as bookcases and tall secretaires. Here in this George I. mirror you have a purely architectural conception. We might almost be looking not at ourselves in the glass, but from without through a window, with its stone framework and a carved shell above it. In another ten years or so, a less sober style was to return—but while it lasted, this was



FIG. 3. WITH A PEDIMENT CARVED IN HIGH RELIEF: A CHARLES II. MIRROR CARVED AND GILT IN LOW RELIEF. This handsome Charles II. mirror is "a luxurious object and a very typical example of the style of the period, which could at its worst be exasperatingly flamboyant, and at its best at once rich and dignified." It is 6 ft. 6 ins. high, and 2 ft. 11 ins. wide.

[By courtesy of Frank Partridge and Sons.]



FIG. 4. A PURELY ARCHITECTURAL CONCEPTION: A GEORGE I. WALNUT MIRROR WITH BROKEN NECK PEDIMENT AND MOULDED FRAME.

"Here in this George I. mirror you have a purely architectural conception. We might almost be looking not at ourselves in the glass, but from without through a window, with its stone framework and a carved shell above it." [By courtesy of Frank Partridge and Sons.]

what some of us like to imagine is still the real, the essential England. As to the mirrors themselves—early ones, I mean—one is a poor fish if one can gaze into them wholly untouched by the past. They are not very good as mirrors—but how many faces, bright, sad, ambitious, have been reflected in them? If that is too whimsical a thought, for the modern world, consider this and rejoice—they are uncommonly flattering.



# THE LAST MOMENTS OF MR. COBB'S CRUSADER -IN A DRAMATIC SERIES OF PHOTOGRAPHS.



1. JUST BEFORE THE END: *Crusader* CROSSES A SERIES OF RIPPLES.



2. *Crusader*'s NOSE DIPS AND A PUFF OF SPRAY OR SMOKE APPEARS AT THE AIR INLET.



3. THE PUFF BECOMES A CLOUD AND THE NOSE OF THE BOAT DIPS DEEPER.



4. THE STERN, STILL VISIBLE, IS APPARENTLY RISING AS THE CLOUD GROWS.



5. THE VESSEL IS APPARENTLY DISAPPEARING EITHER IN THE WATER OR IN THE CLOUD.



6. THE CLOUD GROWS, BUT IS NOW NOT DISTORTED BY HEADWIND.



7. FRAGMENTS ARE FLUNG OUT AND THE CLOUD DISTORTED AS IF BY EXPLOSION.



8. MORE AND LARGER FRAGMENTS ARE FLUNG OUT OF THE GROWING CLOUD.



9. PROBABLY THE ACTUAL MOMENT OF COMPLETE DISINTEGRATION OF THE BOAT.



10. THE VIOLENCE OF DISINTEGRATION IS OVER AND THE CLOUD FALLS BACK...



11. ... LEAVING NOTHING BUT THE CIRCLE OF DÉBRIS, IN WHICH THE BODY OF MR. COBB WAS FOUND FLOATING IN A LIFE-JACKET.

IN our last issue we reported the death of Mr. John Cobb, on the verge of triumph, when his jet-propelled speedboat *Crusader* disintegrated and sank in Loch Ness after reaching a speed of about 206.8 m.p.h. This series of eleven frames from a ciné film may cast some light on the cause of disaster. Most observers of the event refer to a triple wave which met and struck *Crusader*, causing it to bounce and, according to some, to dip its nose in the third. These waves have been referred to as "pressure waves," but one authority says they could not have been pressure waves in the technical sense and another authority suggests that they may have had their origin in some quite normal disturbance of the water. In frame (1) the air intakes (just ahead of the cockpit) are well clear of the water, although the nose appears lower than was usual at speed. In frame (2) a puff of steam appears at the intake and the nose is dipped. The puff becomes a cloud and the craft slows until at frame (7) an explosion appears to take place.



# THE WORLD OF THE THEATRE.

## DISTORTING MIRRORS.

By J. C. TREWIN.

"AND a good Judge too!" sings the chorus in "Trial by Jury." I doubt whether that is the thing to say about Mr. Justice Brittain in the play "Hanging Judge," at the New Theatre, which Raymond Massey has based upon Bruce Hamilton's novel. In fact, Sir Francis Brittain's unyielding sternness has turned the public at large into a hostile jury. Like Shakespeare's Angelo, he is feared rather than respected.

In one way there is a resemblance between the two Judges. Each appears to be a man of ice; each has a "past"; each is brought down. I am not sure what the "prenzle Angelo" would have thought privately about Sir Francis Brittain: I am quite sure that in Court neither of them would have made the slightest allowance for the other. Each would have behaved—as the world deemed him to be—as "a man of stricture and firm abstinence," a ruthless Judge.

I hope that the legal profession will not treat "Hanging Judge" too seriously. It would be sad if heads were wagged about it in the Inns of Court, and if Mr. Massey were accused of insufficient respect for the majesty of the Law. For this play is simply one of the distorting mirrors so often used by the stage for our entertainment. A distorting mirror can exasperate; but it can also divert innocently, and "Hanging Judge," for all its sudden deaths, its trial, its near-melodramatic pranks, is purely a diversion and, I think, a very good one.



"CLIVE BROOK DOES HIS REDOUTABLE BEST FOR A VERBOSE PSYCHOLOGICAL STUDY FROM NEW YORK": "SECOND THRESHOLD" (VAUDEVILLE)—A SCENE FROM PHILIP BARRY'S LAST PLAY WHICH WAS REVISED BY ROBERT E. SHERWOOD—SHOWING JOSIAH BOLTON (CLIVE BROOK) RECALLING HIS AMATEUR CONCERT PARTY DAYS WHILE HIS DAUGHTER MIRANDA (MARGARET JOHNSTON) AND TOBY WELLS (WILLIAM SYLVESTER) LOOK ON HORRIFIED AND PUZZLED BY HIS BEHAVIOUR.



"A VIGOROUS AMERICAN DRAMA OF POLITICAL PERSECUTION": "THE TROUBLEMAKERS" (STRAND)—A SCENE FROM GEORGE BELLAK'S PLAY, SHOWING THE HALF-DRUNKEN STUDENTS PICKING A QUARREL WITH TORIN GERRITY. (L. TO R.) STEVE (MAURICE KAUFMANN), TORIN (WARREN STANHOPE), BEN (DONALD PLESSETTE), RALPH (GAYLORD CAVALLARO), AND SANDY (MICHAEL ALEXANDER). MR. TREWIN SAYS THAT THIS PLAY IS "RAMMED HOME WITH AN EXCITING PERFORMANCE BY GENE LYONS."

On the first night it lasted for three hours, which is too long. But I noticed few, if any, signs of boredom. The fact was plain. Raymond Massey—a widely experienced man of the theatre—had an exciting tale, and he was telling it as excitingly as possible in terms of the stage, with small regard for plausibility. Here I had better hedge a little. No doubt Mr. Massey, when writing the play, felt that he was making it just plausible enough. You cannot afford to be too scrupulous about your facts when composing a swift-plunging drama of this sort. Once fail to persuade yourself, and you are unlikely to persuade an audience. Drive on, then, and don't spare the horses.

Much of the action passes in a remarkable London club (between the wars). The members of this club appear to be mostly high-ranking lawyers and politicians; and they are magnificent and unscrupulous wire-pullers. All things seem to be dictated by the wishes of a little group in a club alcove. There are rivalries and enmities in the group; indeed, a fellow-member's action brings Sir Francis Brittain to the edge of the gallows. It is the same man's action—but I do not propose to detail a story that must be heard and seen in performance as Raymond Massey has planned it.

Maybe he imagined that we should think more than we do of the psychological interest of the play as a study of a man who has never made the smallest allowance for the "panic" of any alleged murderer, and who now finds himself what it is to be panic-

tossed and cornered. Certainly there is matter here. In spite of the distorting mirror, Sir Godfrey Tearle, in his portrait of a crumpling man who has boasted of his power over a jury and of his faith in himself as the instrument of a law proof against error, does make a living character of the "hanging judge" in his extremity.

For me, and I think for most playgoers, the piece comes through as a thumping, full-scale drama: the picture in the distorting mirror keeps us guessing until the last few minutes. Michael Powell has produced with relish. Yet, for all its cleverness (and its obvious help in speeding the action) I wish he had not used a permanent multiple set, with so much of the action tucked away in distant nooks. I wish, too, that author, company and producer had presented the trial at Norfolk Assizes with unstinted elaboration. It

is cunning, I dare say, to have it conveyed to us in flicks and flashes. I would have willingly sacrificed the jury-room, the cell, and the final bit of wire-pulling in the club alcove, for one full-dress Court scene in all its parade. Even so, "Hanging Judge" is a generous evening in the theatre; and with Sir Godfrey Tearle, John Robinson and twenty or so other actors—the only actress

is Jane Griffiths—to sweep it along, time passes very quickly.

It does also at "Love from Judy" (Saville), which is Jean Webster's "Daddy Long-legs" seen in a distorting mirror of musical comedy. I have a special affection for the artless little book which in my youth was usually lying about in a tattered edition worn by much handling. Further, a revival of the play adapted from it was the first I reviewed as a dramatic critic. So I waited happily for "Love from Judy" to declare itself. It was an early shock to know that the book's miniature had been magnified and distorted out of recognition. It was as if someone—with the warmest of intentions—was shouting a gentle fantasy through a megaphone. But, very soon, I yielded to the goodwill, the contagious quick spirit of the affair. And, after all, there were resemblances: the orphans at the John Grier Home wore their blue gingham; the names were the same, Sadie Kate, Gladiola Murphy, Loretta; Judy knew the right girls at her Ladies' College. Even if Mrs. Semple had vanished and we had instead a coloured maid called Butterfly—well, why not, when it was possible to use the services of Adelaide Hall? Hugh Martin's score is noisily gay; Jean Carson hurtles through as Judy Abbott, the red-haired, bright-eyed orphan (a Cinderella variation); and certain students of the Fergusson Ladies' College dance a skipping-rope hornpipe as if the future of the world depended upon it. The mirror distorts. Agreed: we need not worry about it too grimly.

I am less certain about the very different

"Second Threshold" (Vaudeville), in which an anecdote is distorted into a strained and pretentious bit of theatrical psychiatry. It is all to do with the "spiritual malaise" of an American politician (and a possessive father) who has retired to his house in New York to brood upon possible suicide: now and again he has a friendly word with Death, who seems to be camping in the garden. The late Philip Barry left the play completed except for certain necessary revisions made by Robert E. Sherwood, but these two accomplished dramatists have done little with it. The dialogue labours, and I imagine that without the firm command of Clive Brook (most incisive of actors), Margaret Johnston's emotional resource, and a fresh portrait of a good-time girl from Boston (Patricia Owens), the play could hardly limp across the stage.

None can say that "The Troublemakers" (Strand) limps. And I doubt whether this play—which I mentioned shortly in the Journal two weeks ago—



### OUR CRITIC'S FIRST-NIGHT JOURNAL.

"HANGING JUDGE" (New).—Raymond Massey, adapting Bruce Hamilton's novel, takes us within and without the law in a thundering drama that, though it may cause eyebrows to be raised in the Middle Temple, can excite for three hours in the theatre. Sir Godfrey Tearle is forcibly the Judge whose own neck is in peril. (September 23.)

"SECOND THRESHOLD" (Vaudeville).—Clive Brook does his redoubtable best for a verbose psychological study from New York. (September 24.)

"TWO LOVES HAVE I..." (Arts Theatre Club).—Here, too, acting matters more than the play. This is a sultry emotional tangle by Dorothy and Howard Baker, presented to admiration by Sonia Dresdel (purring and clawing), Elizabeth Henson and Michael Gwynn. (September 24.)

"LOVE FROM JUDY" (Saville).—A swift "smash-and-grab" on the novel of "Daddy Long-legs," with an appropriate score by Hugh Martin and an exhilarating frisk by Jean Carson as Judy Abbott from the John Grier Home. (September 25.)

BETTY HUTTON and Variety (Palladium).—Miss Hutton has been labelled the "incendiary blonde." For once this brand of label is justified; she is an endearing soul capable of firing a music-hall audience for an hour and ending with a turn on the trapeze. (September 29.)

"FOR ME, AND I THINK FOR MOST PLAYGOERS, THE PIECE COMES THROUGH AS A THUMPING, FULL-SCALE DRAMA": "HANGING JUDGE" (NEW THEATRE) ADAPTED BY RAYMOND MASSEY FROM BRUCE HAMILTON'S NOVEL—A SCENE FROM ACT II. IN WHICH SIR FRANCIS BRITTAIN (GODFREY TEARLE) IS RECOGNISED BY COLONEL ARCHER (JAMES RAGLAN; CENTRE) AS HE IS INTRODUCED TO HIM BY SIR GEORGE SIDNEY (JOHN ROBINSON; RIGHT).

is seen in a distorting mirror. It has the glint of truth. Gene Lyons's desperate sincerity as the would-be avenger of his room-mate's murder (there has been a "witch-hunt" in an American University) does for George Bellak, the author, what Sir Godfrey Tearle, at the New Theatre, does for Raymond Massey. And to say that is to say much.



THE BRANGWYN R.A. EXHIBITION: MASTERLY DRAWINGS ON VIEW.



"A GROUP OF PEASANTS," BY SIR FRANK BRANGWYN, R.A., ON VIEW AT THE ROYAL ACADEMY DIPLOMA GALLERY. SANGUINE. SIGNED "FB" (MONOGRAM). (17 by 21½ ins.) (Victoria and Albert Museum.)



"PORTRAIT OF ARTHUR MACMURDO," AN OUTSTANDING PORTRAIT DRAWING BY BRANGWYN. RED CHALK. (17 by 21½ ins.) (The Royal Academy of Arts.)



"STUDY FOR BRITISH EMPIRE PANEL." THE SERIES DECORATES SWANSEA GUILDHALL. BLACK AND RED CHALK ON GREY PAPER. (27 by 21 ins.) (Corporation of Swansea.)



"STUDY FOR BRITISH EMPIRE PANEL." THE PANELS WERE COMMISSIONED BY THE LATE LORD IVEAGH. RED CHALK. SIGNED "FB" (MONOGRAM). (21 by 14½ ins.) (Corporation of Swansea.)



"ST. FRANCIS AND THE FISHERMEN." ONE OF THE SERIES ILLUSTRATING THE LIFE OF THE SAINT. PEN AND WASH. (15 by 10 ins.) (Ashmolean.)



"ST. FRANCIS AND THE PLOUGHMAN." THE SERIES OF THE LIFE OF THE SAINT DATE FROM C. 1947. BLACK AND RED CHALK AND WASH. (11 by 10 ins.) (Ashmolean.)



"ST. FRANCIS IN THE WEAVER'S SHOP." ONE OF THE SERIES OF THIRTY-TWO DRAWINGS ILLUSTRATING THE SAINT'S LIFE ON VIEW. RED CHALK. (11 by 10 ins.) (Ashmolean.)



"ST. FRANCIS AND THE WOLF OF GUBBIO." ONE OF THREE DRAWINGS OF THIS EPISODE MADE BY BRANGWYN. PEN AND WASH. (10 by 9½ ins.) (Ashmolean.)

In his preface to the catalogue of the Exhibition of Works by Sir Frank Brangwyn, R.A., which was due to open yesterday, October 10, at the Royal Academy Diploma Gallery, Burlington House, and is to continue until November 30, the P.R.A. Sir Gerald Kelly, writes: "... we have illustrated many aspects of this prolific artist—cartoons, oils, water-colours, etchings, lithographs and, above all, drawings—wonderful drawings. The etchings we have included are a mere

token of Brangwyn's achievement in this medium. The Fine Art Society Limited, New Bond Street, who were his publishers, have agreed to hold a representative exhibition at the same time to supplement the group of examples shown here." On this and our facing page we reproduce a selection of the remarkable series of drawings in the display. Works on view have been lent by both public bodies and private collectors, including Count William de Bellerocche and others.



## NOTES FOR THE NOVEL-READER.

## FICTION OF THE WEEK.

THIS week it is natural to start with the late-comer: an English version of a French masterpiece from the morning after the First War. "Count d'Orgel Opens the Ball," by Raymond Radiguet (Harvill Press; 10s. 6d.), is the production of a youth of twenty who died in the same year. Somehow one has to mention that; yet, in his own words, "Age is nothing"—especially when time has passed. The work is absolute, and independent.

It is the story of a chaste, romantic love growing up in silent reciprocity, against the social tide. Mahaut d'Orgel and François de Sérèuse are taken by their whole world to be lovers, when they have not exchanged a word of love; while neither guesses at the other's heart, and Mahaut cannot read her own. Their intimacy is exactly what appears; Count d'Orgel has been seized with an engrossing fancy for a new acquaintance. So from the first they live in one another's pockets. Mahaut adores her husband; François is truly drawn to him, and touched by their domestic harmony. Rather than break it, he will be satisfied to love in vain. But in a deeper sense, Mahaut and he are linked already; it is Count d'Orgel who is the outsider. The Count springs from the worldly, glittering noblesse de cœur, while Mahaut is of haughtier yet fresher blood; coming from Martinique, she trails unconsciously at once a feudal grandeur and a kind of wild-flower innocence. That is what François loves in her—and she in him. For they are really one in kind. Far back, his shy and rather frozen mother is of Mahaut's race: a truth which bursts upon them unawares, and throws Count d'Orgel into ecstasy.

This old-world strain is what inspires the lovers' purity and self-resistance. When Mahaut finally wakes up, it drives her upon desperate remedies. First she appeals to François's mother. Since that goes wrong, she has to fly for rescue to her husband—to frivolity itself.

Of course one thinks of the "Princesse de Clèves," that other "little masterpiece" of passion, where a virtuous wife adopts the same expedient. Moreover, we are told to think of it; there is a line of delicate, outspoken homage in the portrait of Madame de Sérèuse. But after all, the parallel is chiefly interesting by way of contrast. In both, a lonely virtue fights against the stream of a corrupt society. In both there is an exquisite analysis of feeling. But all the rest—tone, characters and upshot—is completely different. Radiguet's social comedy is Proustian; he has a quick and subtle wit, and his characters are full of life.

Once he described "Count d'Orgel" as "a chaste love story as shocking as the least chaste." Which rings much younger than the book—and may suggest that shockingness was still an infant. In "Prisoner of Grace," by Joyce Cary (Michael Joseph; 12s. 6d.), it has quite grown up. This is the life-history of a triangle, not impossible in fact, but far beyond the guileless cognisance of older fiction.

It is the woman who narrates. Indeed, it has to be; the men don't know enough, and Chester Nimmo's version, anyhow, would be "political." Of course, he knows much more than Jim; but what he knows, on this or any other subject, no one can hope to prove.

When Nina meets him first, he is a meek and comely little clerk, a protégé of her Aunt Latter's. Aunt Latter is strong-minded, Liberal, and prone to pets. Nina loves peace, loathes politics, and gets the giggles at her nervous wooer. Then comes the accident with Cousin Jim. These two have lived together from the cradle like contentious twins, loving and fighting savagely. Now, if they marry, he must leave the regiment. Besides, she doesn't want to marry; and Aunt's design that she shall marry Chester seems a bad joke. Yet it is just what speedily takes place. Chester perhaps adores her—how can anybody tell? At any rate she has connections, "class" and a small fortune; and, with his Liberal ambition and hypnotic piety, he sets himself to eat her up. Even, he soon persuades her to collaborate. But she is never quite absorbed; from time to time she does a bolt to her old love, till in the end, after a change of husbands, she is running a ménage à trois really too shocking for exact description.

This novel is as rich as a plum-pudding; Chester's career would be a full-blown subject in itself. It is packed full of brilliance, subtleties, surprises, *Zeitgeist*. And it is slightly indigestible in bulk.

"Passage Home," by Richard Armstrong (Dent; 12s. 6d.), though both deliberate and subtle for an action story, is by comparison plain sailing. The cargo-ship *Bulinga* is on its way home from the River Plate. It has an English governess aboard; she was distraught and verging on a breakdown, and the Captain rescued her. Nevertheless, he is a grim and pitiless careerist; he exults in power, bullies his officers and feeds his crew on bad potatoes. All through this voyage, the always-wretched hands are on the brink of a potato-mutiny. Then there is trouble about bunkers; the Captain won't stop to refuel, because there ought to be enough. And there is finally the woman-trouble. Ruth is not young; she looks like Charlotte Brontë; but she has great appeal; and all Jane Eyre's delight in forcing confidence. She does it to the second mate, who is a cynic, and to the carpenter, who is a recluse; while as for Captain Ryland, he intends to marry her. In fact, he took her with him for that reason. Both voyage and crew are admirably realistic; and the two dramas—of the ship and of the heart—run an exciting course.

"Death and the Shortest Day," by Mary Pitt (Macdonald; 9s. 6d.), opens with a December wedding in a village church. The bridegroom is the second son and heir of Sir George Scoon, his bride the fatal Mrs. Paull. She started life with an engagement to his elder brother, who was killed in France; her husband, Charlie Paull, fell off his own suspension bridge two years ago, if fall he did, and John's first wife died suddenly of a neglected illness. This night, a posse of survivors is marooned by snow under Sir George's roof. The host is drunk, the bridegroom in a strange and listless daze, and Eva hard at work on a new flame—Charlie's young brother from Australia. And then there is another death at midnight. As usual, it is a distinguished piece. As usual, the predicament outshines the problem; the rather glossy, stylish characters inspire a deep distrust, and liking finds no place to settle.

## CHESS NOTES.

By BARUCH H. WOOD, M.Sc.

I ARRIVED at the fourth game of the World Championship match between Alekhine and Euwe in Amsterdam perhaps a minute after the advertised time of commencement. To my amazement, nine moves had been made by each player already.

The time-schedule was, if I remember aright, two-and-a-half hours for each thirty-four moves. So precious is time to the master-player that both Alekhine and Euwe almost broke their necks over the opening moves, to allow themselves more time for cogitation later. The non-player who pokes fun at a chess-player, surveying the board for ten or twenty minutes without moving a muscle, has no inkling what a seething inferno may be the state of the motionless man's mind and nerves.

This experience at the Alekhine-Euwe match was an eye-opener to me. I realised how our ordinary game-scores, such a delightful asset to chess, enabling us to re-live the joys of a game fifty years old, are yet sadly deficient in ignoring the time factor. There is nothing to indicate whether any particular move was the outcome of one hour's thought—or one second's. Home analysts, labouring for hours on a position reached by Reshevsky, find that he missed a superior line of play: the game-score fails to reveal that he had wasted so much time over previous moves that this one had had to be made in a flash.

Impressed by this Amsterdam experience, I designed an involved new chess clock which not only measured the time taken by each player per move, but recorded it. Two stylos, controlled on the barograph principle, worked continuously, producing a double ink-track on an unrolling paper tape. You could follow the briskly-played opening moves in short, staccato tracks. Suddenly you would find these tracks lengthening out prodigiously and, turning to the ordinary game-score, you would confirm, what you already suspected, that at this moment complications had set in.

I took this apparatus to Holland for the A.V.R.O. tournament of 1938, one of the most important tournaments ever held. Not without some quizzical questioning from Customs officials, I may say, for it was an odd-looking affair.

I hoped to put it into use at Utrecht. Unfortunately, I under-estimated the time I should need to find the playing hall, and arrived only a few minutes before the session was due to commence. Bearing my beloved machine, I made my way through the audience of several hundred people, ascended the stage and strode up to Euwe and Keres, who had just seated themselves ready to start. "Would you be so kind," I asked them, "as to use this special chess clock instead of the one provided?" Officials rushed up and pointed out that the clocks in use had been tested for accuracy for weeks. "So has mine!" Their rung a bell when the time-limit was exceeded. This shook me. Mine didn't. An even worse blow was the discovery that my clock was too big for the table. There was not room for both my apparatus and the chessboard. If my apparatus went on the table, the chessboard would have to go on the floor; and in all my inventor's enthusiasm, I couldn't demand that.

In kindly but firm tones, the organisers now told me that they had vacated a seat in the front row and placed a table there for my sole use, on which I could follow and duplicate the players' handling of their clocks. If I would only please, please remove myself and my apparatus from the stage and allow play to begin.

When I arrived there had been an uncomfortable, rather drawn and gaunt eve-of-the-battle tension in the air. Now, I suddenly observed with surprise, though the organisers were mopping sweating brows, everybody else in the hall, player and spectator alike, was helpless with irrepressible laughter.

my inclination, my lord, that I persist in saying that, until Sir Walter has explained his action in a probable manner, I, as judge, would not declare from the heights of a tribunal that Sir Walter has failed in honour; but I would say that he has lost all right to the enthusiasm of a man who has seen something of courts." All this because the unfortunate Sir Walter was one of the secret supporters of a Tory newspaper called the *Beacon*!

Mr. Milne tells us (in "June") that "bird books are either too descriptive or not descriptive enough." Personally, I like my bird books with plenty of illustrations in really good colour. If you let me have these, with the names of the birds clearly marked on the plate, and not on another page, you can keep all your depressing information about the creatures' table manners, or the impossibility of persuading them to honeymoon in Britain. I therefore congratulate the compilers and publishers of "Collins Pocket Guide to British Birds" (Collins; 21s.), who have made bird-spotting as nearly foolproof as the birds' own distaste for human society will allow.

E. D. O'BRIEN.

## POOH, BURKE AND BIRDS.

I SEEM to recall that shortly before the war a cynical and atrabilious critic denounced Mr. A. A. Milne as an "emetic sentimentalist." This is a judgment difficult to justify by the canons either of charity or of strict truth, because I take it that the sentimentalist, *pur sang*, like the really successful dictator, must be wholly lacking in a sense of humour. So distinguished a contributor to *Punch* as Mr. A. A. Milne can hardly be dismissed as joyless, and I feel sorry for those of the younger generation who have not enjoyed such first-class essays as those which he published in "The Holiday Round" and "If I May."

Mr. Milne is always readable, and his new book, "Year In, Year Out" (Methuen; 15s.), is well up to his earlier and less saccharine standard. It is a collection of *obiter dicta*—with an emphasis, if I may so put it, on the *obiter*—arranged in the form of a calendar. But the calendar is not oppressive; there is plenty about gardening in April, but no Christmas trees in December. There are plenty of remarks about our present discontents, some of them passably witty, and some of them passably wise. They will hearten those traditionalists who, like myself, had always believed that Mr. Milne was a Socialist. To judge from the position he adopts in this book, he might be classified as a sentimental Liberal. Of course, there are those who feel that the ultimate sin of the sentimental Liberal is pride, and these may be inclined to boggle at the story which Mr. Milne relates at the end of "September." On one occasion at his club, Mr. Milne was about to struggle into his overcoat, when an actor, "old enough to be his grandfather," came to his assistance. Mr. Milne protested, and his protest called forth what he might well describe as the "prettiest compliment" and the "perfect exit line": "My dear Milne, every man is a valet to his hero." This is no easy tale to tell, with becoming modesty, about oneself. Mr. Milne does his best, but does not, I am afraid, quite succeed.

The *valetaille*, of course, find no place in that admirable volume, "Burke's Landed Gentry, 1952" (£9 9 0). It is a remarkable thing that, in this age of swift and terrible transition, no fewer than 2840 pages are needed to describe the lineages of those commoners of Great Britain—for peers are not included in this work—who still hold landed estates. The introductions are fascinating. Mr. Pine, the Editor, writes with grace and charm on English pedigrees, sending everyone firmly back to their corner by casual references to the Pliocene Period (15,000,000 years), and to the duration of the earth itself (2,500,000,000 years). "Set against the new Time Scale, even a Prince Massimo with his claim to descend from Quintus Fabius Maximus may feel with the Queen of Sheba that the spirit had gone out of him." There are articles on the landed gentry of Scotland and Wales, and on the study of genealogy in Ireland, in which I was delighted to find an appreciative reference to my cousin's monumental history of the O'Brien family. Best of all, perhaps, is the contribution from Mr. Francis Cowper on "Taxation and the Landowner," to which he has added the subtitle: "The Straitening Siege." "In our own experience," writes Mr. Cowper, "the whole coherent movement of society and the relationship of its members depends on the individual's sense of honour and his spontaneous readiness to give what cannot be demanded—when that fails all fails. Crisis destroys this sense in some and sharpens it in others. Now is a time of crisis for the landed gentry and all that at their best they stand for. In them that sense must be sharpened as never before; only so can they survive to give what is theirs to give in social stability and service to the nation." These are great and noble words, expressing the deep realities underlying blazon and lineage.

It is a commonplace that the art of letter-writing is dead; critics fail only to agree on the date of its demise. Some declare that it failed to survive the Age of Elegance; others allow that it lingered almost to the turn of the last century. Stendhal certainly possessed it. Equally certainly, he did not write the turgid solemnities produced, with so much ill-spent labour, by those who write with one or both eyes on posterity. His style is the best possible "off the cuff," with words, French or Italian, tumbling over one another in the race to keep up with his wing-swift mind. Such a style is almost impossible to translate, yet this impossibility has been triumphantly achieved by Mr. Norman Cameron. "To the Happy Few: Selected Letters of Stendhal" (John Lehmann; 21s.). Mr. Cameron combines raciness with elegance in a measure of which one might have supposed the English language to have been almost incapable. "Heaven," writes Stendhal to his sister Pauline, "has blessed you with an handsome sweep of the loins." One of his letters to Lord Byron contains a magnificent indictment of Sir Walter Scott: "If the author of *Ivanhoe* were as poor as Otway, my heart would be inclined to forgive him for a few base acts committed in order to have bread. Contempt would be, as it were, drowned in my pity for the fatality of human nature which causes a great artist to be born without an income of sixpence a day. . . . It is quite against





## The specialists who build the Lagonda . . .

THERE IS, forgive the understatement, a knack in making the thoroughbred motor car. So it's a rare feather in the cap of the David Brown Companies that the present Lagonda—the first they designed and produced—has won such golden opinions. Yet this isn't the first time the David Brown Companies have brought together specialists from vastly different branches of engineering, and achieved superior results in a new sphere. Take, for instance, the dramatic improvement in the technique of producing steel castings achieved by the foundries at Penistone. Today nearly all our

aircraft constructors rely on David Brown Castings. The Comet and Canberra have them.

Another pioneering—and timely—coup is the virtual creation, in a few years, of a new British industry—the manufacture of heavy-duty oilfield, pipeline and refinery equipment. Now David Brown Foundries export equipment to South America, Iraq, Holland and Italy.

The engineer who knows "David Brown means gears", or the farmer who contends that the name stands for tractors, will be particularly pleased to hear of these new developments. There are now sixteen of

# THE DAVID BROWN COMPANIES

*An alliance of engineering specialists in gearing, steel & bronze castings, automobiles,  
and agricultural tractors & machinery*

DAVID BROWN & SONS (HUDDERSFIELD) LTD.  
DAVID BROWN TRACTORS LTD.  
THE DAVID BROWN FOUNDRIES COMPANY  
THE DAVID BROWN TOOL COMPANY  
DAVID BROWN TRACTORS (SCOTLAND) LTD.

DAVID BROWN GEARS (LONDON) LTD.  
THE COVENTRY GEAR COMPANY  
ASTON MARTIN LTD.  
DAVID BROWN MACHINE TOOLS LTD.  
THE KEIGHLEY GEAR COMPANY  
DAVID BROWN TRACTORS (EIRE) LTD.

DAVID BROWN-JACKSON LTD.  
LAGONDA LTD.  
DAVID BROWN & SONS S.A. (PTY.) LTD.  
PRECISION EQUIPMENT (PTY.) LTD.  
DAVID BROWN (CANADA) LTD.

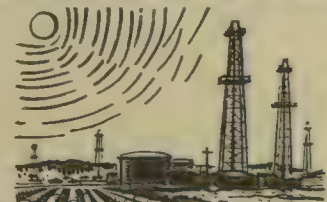
HEAD OFFICE • HUDDERSFIELD • ENGLAND



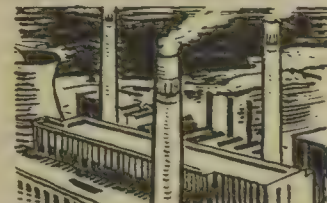
**AGRICULTURE:** 6 Tractors (including the well-known David Brown Trackmaster and Cropmaster) and 60 implements, covering every need of the modern mechanised farm.



**AIRCRAFT:** David Brown Steel and Bronze Castings are helping Britain to lead in aircraft development, and are used in such world-renowned machines as the Brabazon, the Comet, and the Canberra jet bomber.



**OIL:** David Brown are supplying main valve castings of a type never before built outside the United States, for the Iraq Petroleum Company's new 30-inch, 700 mile pipeline.



**ELECTRICITY:** The demand for David Brown Gear Units for land turbine installations in Great Britain alone probably exceeds that of all other makers combined. These units are of particular importance in the efficient operation of Power Stations.





**South America**  
**Fly there fast . . . asleep**

A restful night in a flying hotel, then morning tea in bed. Enjoy the perfect ease and comfort of the new KLM DC-6B aircraft, the excellent cuisine and unrivalled service when next you fly to Rio, Montevideo or Buenos Aires. Flights leave each Thursday and Sunday, and it's comfort first and fast all the way.

Reservations from all Travel Agents or KLM Offices in London, Birmingham, Manchester, Glasgow and Dublin.

**KLM**  
ROYAL DUTCH  
AIRLINES

## WHATEVER THE OCCASION

### Say it with Flowers-by-Wire



Anniversaries . . . Birthdays . . . Thank You's . . . Get Well Messages . . . Flowers have a magical way of expressing your sentiments. Fresh untravelled flowers can be delivered at any time (within a matter of hours if necessary) to anywhere in Great Britain, the Commonwealth and other countries of the free world through members of

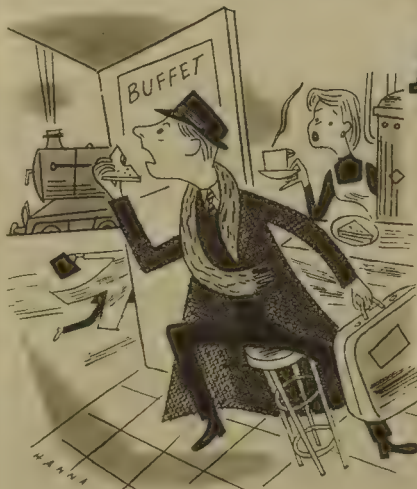
**INTERFLORA**  
THE INTERNATIONAL  
*Flowers-by-Wire Service*

Order only  
from florists displaying  
above symbol

Issued by INTERFLORA (Dept. ILN) 358/362 KENSINGTON HIGH STREET, W.14.

*Somebody's going to need*

**Alka-Seltzer**  
*for Indigestion!*



Indigestion caused by hurried or unwise eating is quickly relieved by one or two Alka-Seltzer tablets dissolved in hot or cold water. Speedy Alka-Seltzer neutralizes excess stomach acid, and brings quick relief from discomfort as millions of people have found. At all chemists.



For all social occasions good Scotch Whisky is the best and safest drink, cheering, mellow and smoothly satisfying. At meals it stimulates

appetite and aids digestion. The high traditions of the great distillers of Scotland ensure its purity. So stick to Scotch—and give it a name . . .



# Don't be Vague ask for Haig

NO FINER WHISKY GOES INTO ANY BOTTLE

*When precious  
**HEARING**  
is at stake . . .*

nothing less than the best is good enough, but how can we convince you, in a few words, that BONOCHORD Hearing Aids give the nearest approach to normal hearing?

Our present purpose is simply to ask you, for your own personal satisfaction, to come and see us at your nearest centre. Once there, in a friendly atmosphere, you can try one of these latest aids, and prove for yourself why the confidence in our claim is justified. We are so certain of the success of BONOCHORD, in fact, that you may try one in your own home for seven days.

What could be fairer than that? Let us send you our booklet containing useful information about deafness and modern hearing aids. "All you have to do is to write to us now—that's all."

*You're bound to hear **BETTER**  
with **BONOCHORD***

**BONOCHORD LIMITED**

Formerly Allen & Hanburys (Acoustic Aids) Ltd.

48 WELBECK STREET, LONDON, W.1

Tel: WELbeck 8245/6/7

Members of The Hearing Aid Manufacturers Association

B 7

and at BIRMINGHAM, EDINBURGH, GLASGOW, LIVERPOOL, MANCHESTER AND SHEFFIELD  
Also 36 Hearing Centres throughout Great Britain and Eire



**AFTER PLAY  
FOLDS AWAY**  
in six seconds,  
into your locker  
or car.

**£7. 10. 0.**

(Plus £1. 17. 6.  
Purchase Tax)  
Plus 12/6d. sur-  
charge due  
to increased  
material costs.

Ask your pro-  
fessional to show  
you one. Also  
available from  
Sports Stores



\* In fact over 200,000 golfers are using a BAG BOY and among them are many discriminating users who will have only the best. No other golf cart has the following unique features:—

**INDEPENDENT SUSPENSION**, each wheel independently sprung.

**ADJUSTABLE HANDLE** for perfect balance for any golfer.

**WIDE TRACK** with Dunlop 12" x 1 1/2" tyres, pneumatic or air-cushioned, whichever is preferred.

**RETRACTABLE WHEELS**, no bolts or screws to undo or get lost, just a simple press stud action and the wheels fold round the bag.

**SIX MONTHS' GUARANTEE** by the manufacturers of the famous A.C. Car—the first and finest light six.

A.C. CARS LTD. - THAMES DITTON - SURREY



Such freshness  
to hand...  
so long to last!



# IMPERIAL LEATHER

Cussons FAMOUS TOILET SOAP

★ Quality includes Economy: new users report Imperial Leather Toilet Soap lasts half as long again as their previous soaps



SEVILLE CATHEDRAL, SPAIN —  
from the Patio de "Banderas" in the Alkazar.

Spain's rich heritage of fine architecture is exemplified by the magnificence of Seville Cathedral. Equally noteworthy are the sherries of Spain.

**DRY SACK** — an outstanding example — is matured, bottled and shipped by Williams & Humbert to the leading markets of the world.



WILLIAMS & HUMBERT LTD • 35 SEETHING LANE • LONDON E.C.3

*Which is it to be?*



*Solignum wood  
preserve it!*

For over 50 years Solignum has been used for the protection of woodwork against dry-rot and decay. It destroys the dry-rot fungus wherever brought into contact with it and gives complete immunity against attack.

Solignum is also used all over the world for the protection of timber against attack by white ant, wood borers and other destructive insects. But it must be Solignum — applied by brush coating, spray guns or by dipping.

WOOD



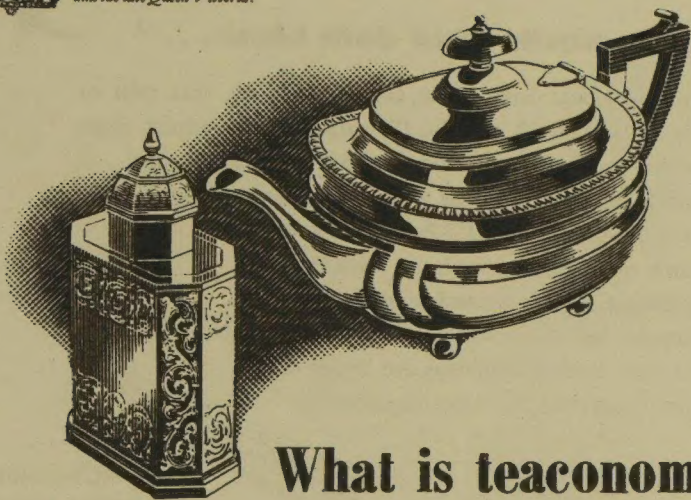
PRESERVATIVE

SOLE MAKERS Solignum Ltd., Donington House, Norfolk Street, Strand, W.C.2





Tea Merchants  
By Appointment to  
the late King George VI  
and the late Queen Victoria.



## What is teaconomy?

Some families economise by buying low-priced tea—and use more of it in an attempt “to bring out the flavour”. Peculiar economy! A blend of better quality yields its full flavour and fragrance at normal strength. Turn to a new leaf and enjoy the real economy of one of Ridgways celebrated blends. For delicate yet pronounced flavour and aroma, spend 1/5d. on a quarter of Ridgways “H.M.B.” (Her Majesty’s Blend). A truly great tea—costing less to drink than many a ‘cheaper’ tea. Or, for quick brewing, richer colour and bolder flavour, try Ridgways “Delicious” Small Leaf (1/2d. per ¼ lb.).



RIDGWAYS LTD. OF THE CITY OF LONDON, 290-314 OLD STREET

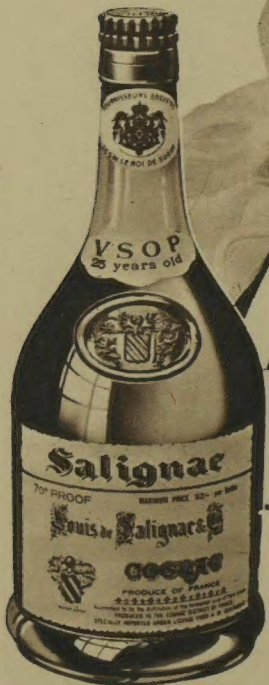
CVS-12

## A SUPERB BRANDY

*Known and enjoyed  
by Connoisseurs  
for more than a Century*

Also available—these  
Rare old Liqueur Brandies

Fine Champagne  
50 years old  
Grande Champagne 1900  
Fine Champagne  
75 years old  
Grande Fine Champagne  
Res. Emp. Over a Century



**SALIGNAC**  
Cognac

NOW OBTAINABLE LOCALLY

Sole Agents for Great Britain: B. B. MASON & CO. LTD., 64-6 Tooley St., LONDON, S.E.1 and HULL.

KEDLESTON HALL, DERBYSHIRE:

Seat of LORD VISCOUNT SCARSDALE



## Continuing the display of the

# Courtaulds-Sanderson Collection of Ancestral Fabrics

For centuries the great houses of Britain have been literal treasure chests. The beautiful handwoven hangings they enshrine could be admired only by visitors to these historic homes...

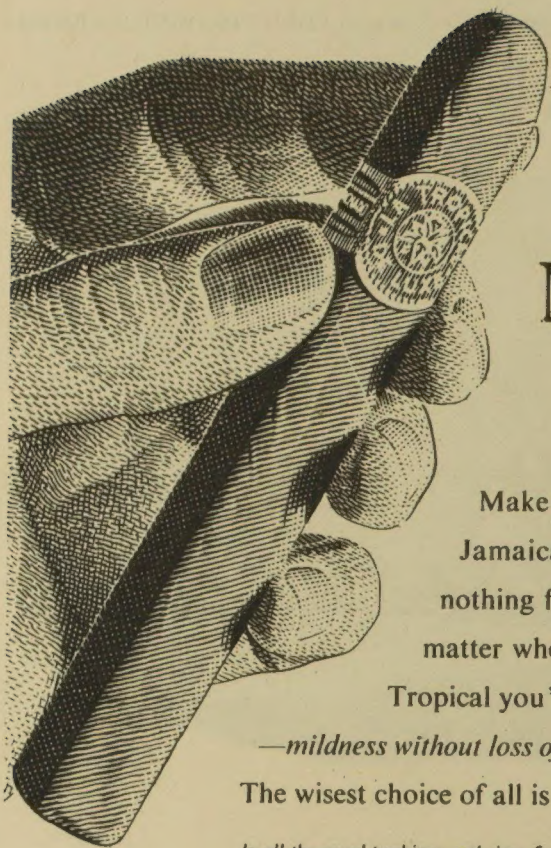
That is, until the Courtaulds-Sanderson Collection of Ancestral Fabrics revealed many of the loveliest to all appreciative eyes—and offered them, faithfully rendered,

to all appreciative homes. Those who have not yet seen these treasures can still do so. The collection will be on view throughout the autumn at Sandersons, Berners Street, London, and Newton Terrace, Glasgow, and in many leading furnishing stores throughout the country. It is also being shown in New York by F. Schumacher & Co., and in Stockholm by Eric Ewers A.B.



Other famous houses whose fabrics are represented in the Courtaulds-Sanderson Collection include Alnwick Castle, Hardwick Hall, Ickworth, Culzean Castle, Burghley House, Broomhall, Osterley Park, Whittingehame, Holkham, Drummond Castle, Madresfield Court, Knole, Althorp, and Belton House.





## No wiser choice

Make your choice the finest Jamaica cigars. You'll get nothing finer than these — no matter whence . . . And in La Tropical you'll find an extra virtue — mildness without loss of character or flavour. The wisest choice of all is still—La Tropical.

In all the usual packings and sizes from 2/8d upwards.  
Also singly in exclusive screw-capped aluminium tubes from 3/3d.

# LA TROPICAL

DE LUXE

Finest Jamaica Cigars

ET 111

Sole Importers:

Lambert & Butler of Drury Lane, Branch of The Imperial Tobacco Company (of Great Britain & Ireland), Limited

## DR. BARNARDO'S HOMES

Still dependent on Voluntary Gifts and Legacies.



There is joy to be found in making children happy. You can find it by lending a hand to Dr. Barnardo's Homes, now caring for about 7,000 girls and boys . . . many of whom come from broken homes.

Gifts of any amount will be warmly welcomed.

### 10/-

would help to buy our children's food

Cheques, etc. (crossed), payable "Dr. Barnardo's Homes," should be sent to 92 Barnardo House, Stepney Causeway, London, E.1



OVERSEAS SHIPPING

When calling at these Canadian Ports  
ST. JOHN'S, NEWFOUNDLAND  
HALIFAX, N.S.—SAINT JOHN, N.B.  
QUEBEC and MONTREAL, QUE.  
VANCOUVER and VICTORIA, B.C.

### "EXPORT"

CIGARETTES

at competitive prices "In Bond" for passenger and crew use.

MACDONALD'S — SINCE 1858

To lovers of beautiful sherry...

Two bottles of "Pintail" may be acquired for trial simply by sending a cheque for 42/4d to Matthew Gloag & Son Ltd., importers of fine sherry since 1880.

"Pintail" is a quite exceptional pale dry sherry. Price of 1 dozen Bottles carriage paid £12.

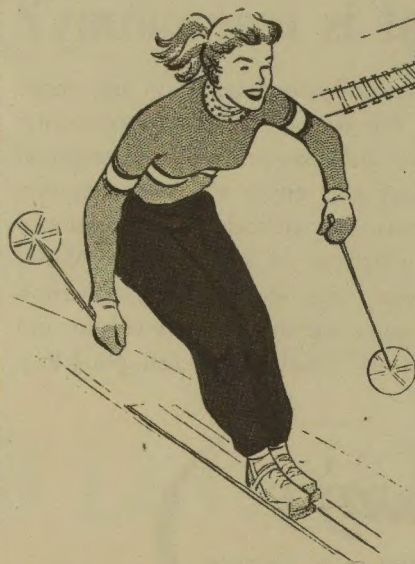
## Pintail Sherry



MATTHEW GLOAG & SON LTD.  
PERTH, SCOTLAND.

"The north wind doth blow . . ."

and we *should* have snow, but it's odds-on that rain or fog is what we'll get. So, I'll entrain for a happier clime where snow falls to good purpose and the winter sports season is about to start. Better dust off my skis, for pretty soon I'll be swishing down the snow slopes filling my lungs with the dry, sparkling Alpine air and renewing my summer tan. How will I go? By train, to be sure. French Railways are laying on special services for winter sporters.



SNCF-points to better travel

★ The through winter sports service from Calais to the Upper Savoy Alps with 1st and 2nd class seats and couchette berths will connect with the afternoon service from London cutting the journey by 3½ hours.

★ The Paris—Lyons electrification, now complete, clips from twenty-five minutes to nearly two hours off journeys from Paris to the French Alps.

★ Tourist tickets offer reductions of 30% for return and circular journeys of at least 2,000 km.

★ Of special interest to gourmets—meal vouchers for use on French Rail journeys may be purchased in England and paid for in sterling!

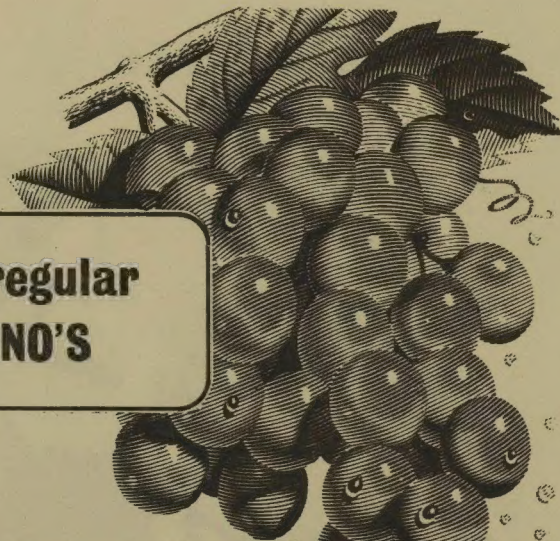
## Bon voyage by FRENCH RAILWAYS



Information, tickets and reservations from any good Travel Agent or French Railways Ltd., 179 Piccadilly, London, W.1

CVS-67

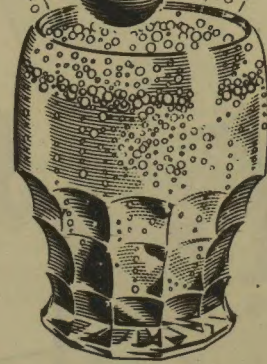
To keep regular take ENO'S



Pleasant, refreshing ENO'S "Fruit Salt" is the gentle corrective most of us need to keep the system regular. ENO'S is particularly suitable for children—and for anyone with a delicate stomach.

ENO'S will safely relieve over-acidity, a most frequent cause of indigestion, heartburn and flatulence. "Fruit Salt" is soothing and settling to the stomach upset by unsuitable food or drink.

A dash of ENO'S "Fruit Salt" at any time of day makes a sparkling, invigorating health-drink. To feel better—and look better—keep fit, fresh and regular with your ENO'S.



## Eno's 'Fruit Salt'

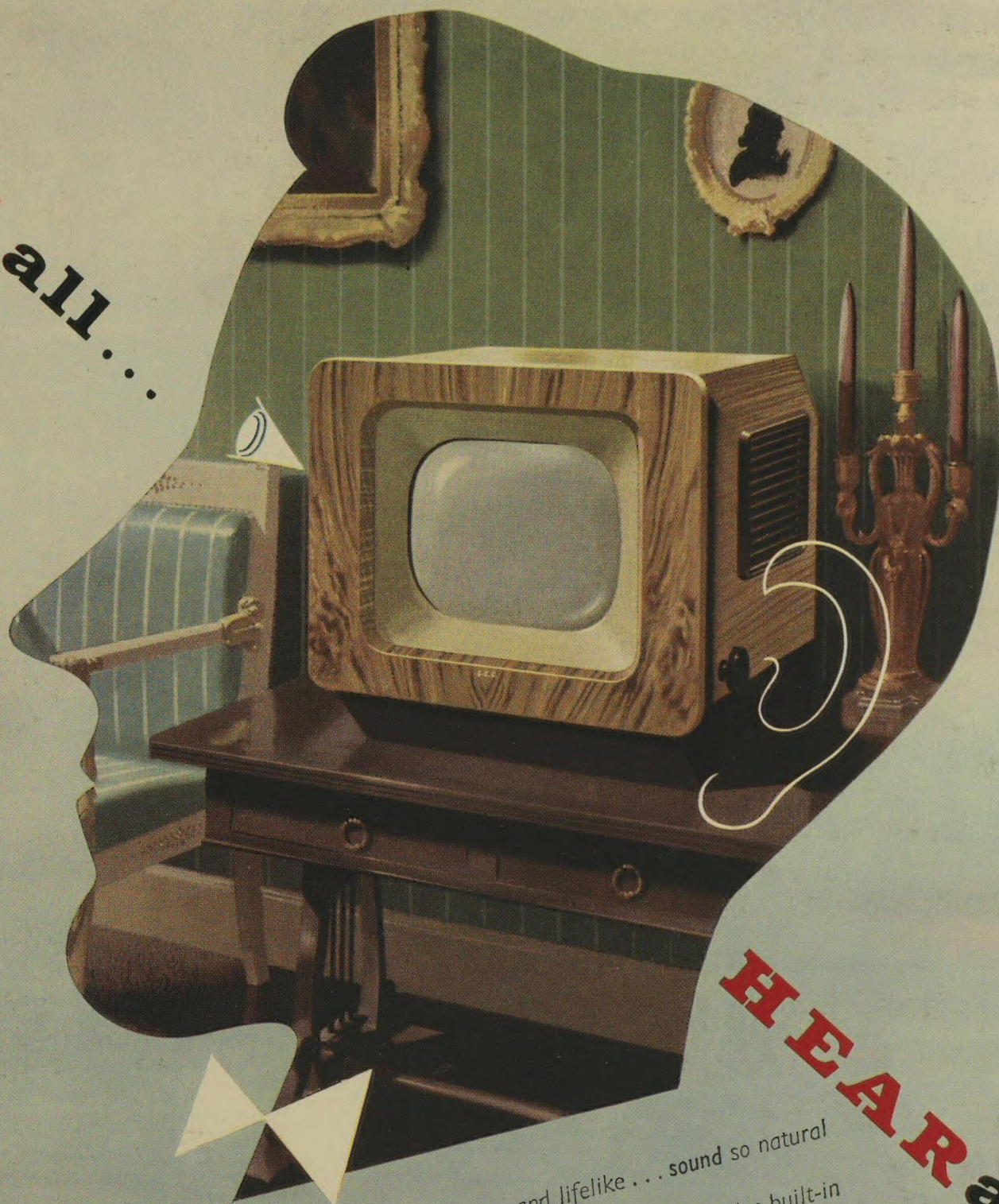
THE GENTLE ANTACID LAXATIVE

2/6d. Regular Size—Family Size (double the quantity) 4/6d.

The words "ENO", "ENO'S" and "FRUIT SALT" are registered Trade Marks.



**SEE all...**



**HEAR all**

A picture that is clear and crisp and lifelike... sound so natural  
you could swear you were actually there... and above all a built-in  
dependability of performance—a dependability which has  
made friends for G.E.C. all over the world and turned these initials into a  
household word everywhere. Your approved G.E.C. dealer will gladly demonstrate,  
for example, this fine 12" table set BT.5146, priced at 69 gns. tax paid.

**SAY**

**G.E.C.**

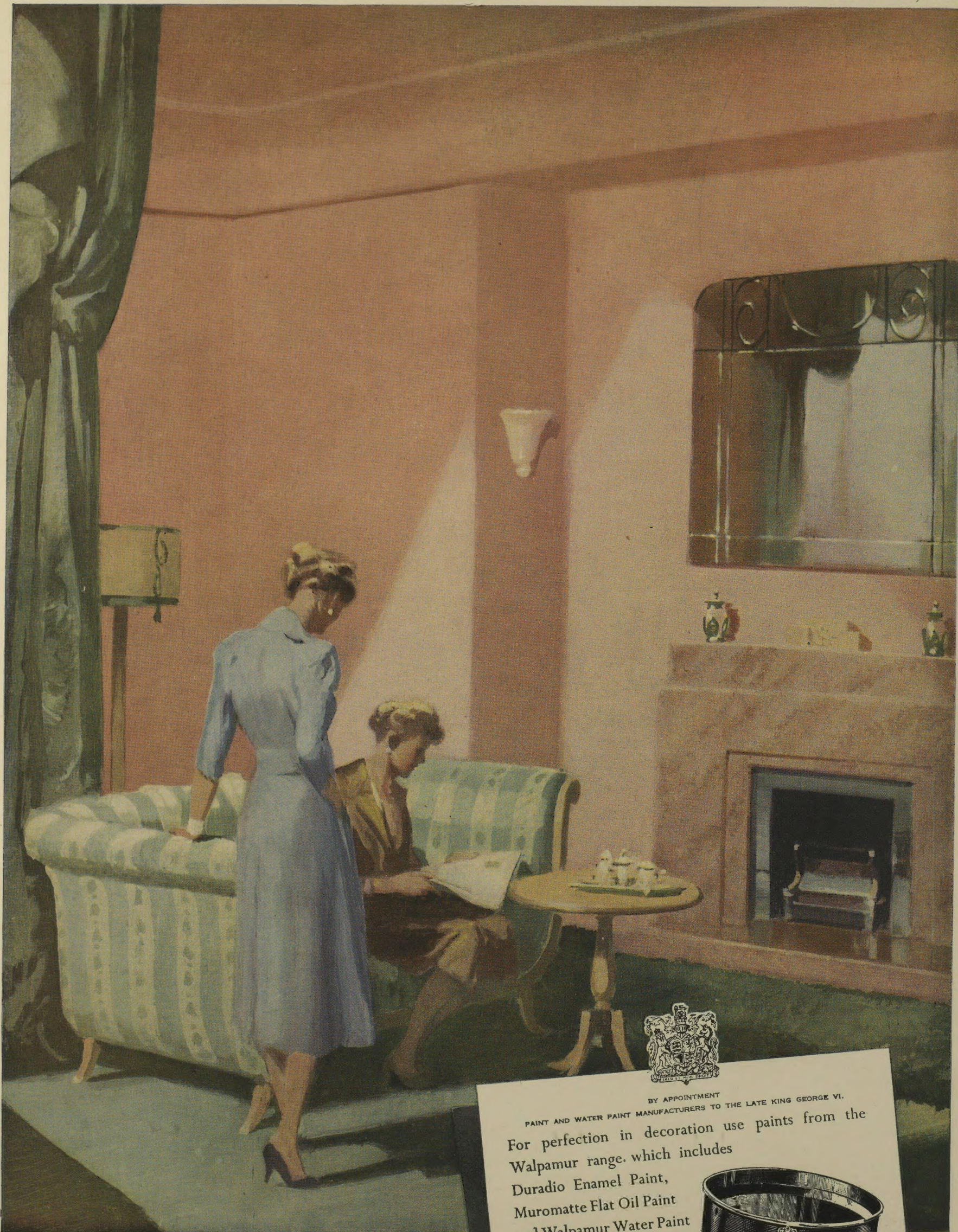
**TELEVISION & RADIO**

**...you can depend on it!**

THE GENERAL ELECTRIC CO LTD

CONDITIONS OF SALE AND SUPPLY.—This periodical is sold subject to the following conditions, namely, that it shall not, without the written consent of the publisher first given, be lent, resold, hired out or otherwise disposed of by way of Trade except at the full retail price of 2s., and that it shall not be lent, resold, hired out or otherwise disposed of in a mutilated condition or in any unauthorised cover by way of Trade, or affixed to or as part of any publication or advertising, literary or pictorial matter whatsoever.





BY APPOINTMENT

PAINT AND WATER PAINT MANUFACTURERS TO THE LATE KING GEORGE VI.

For perfection in decoration use paints from the  
Walpamur range, which includes  
Duradio Enamel Paint,  
Muromatte Flat Oil Paint  
and Walpamur Water Paint  
—the standard flat finish.

THE WALPAMUR CO LTD  
DARWEN AND LONDON



W154